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BASKET BALL

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BASKET BALL

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PREFACE

THE present work attempts to fulfill two objects. First, to give a review of basket ball in general, in order that it may be helpful to the beginner. Therefore, it covers the fundamentals of the game, and discusses in a general way the different styles of offense and defense, so that the new coach may find a groundwork upon which he may later incorporate his own ideas. Secondly, it attempts the more ambitious purpose, so often neglected in athletic textbooks, of serving the experienced coach as well, by going into the complete details of finished teamplay, and by doing so to show the way in which plays are related into a distinctive system.

Every source of information has been sought in order to cover completely the whole field of basket ball. The writers have observed the teams of the Western Conference, and of the Eastern Intercollegiate, also professional teams of national prominence, as well as championship high-school teams assembled together at state tournaments. One interesting thing that has been noticed is the increasing ability of our coaches. Better teams are being placed on the floor. Particularly gratifying is the constant improvement in sportsmanship that is being evidenced on the part of both players and crowds.

The beginning coach today starts out with a distinct advantage. Information on the inside strategy of basket ball, for a long time held back in a secretive manner, is now being scattered about freely through new textbooks and through coaching courses given at university summer schools. With basket ball games being scouted similarly to the way football games are reported on, it is practically impossible for a coach to keep one system to himself. Other teams will find it out; will copy it and plan defenses for it. Therefore the successful coach has been more ready to discuss his ideas on basket ball.

In writing this work, account has been taken of the fact that basket ball is a changing game, in a state of evolution. For a while a certain style of play will be in universal favor, and then as methods are found to circumvent this, a new style will gradually supplant it. However, there are certain fundamentals and principles that must remain standard, and the book has given especial stress to these.

The writers appreciate the help that has been given them. To Archie Hahn, varsity trainer at the University of Michigan, and to William Fallon, a trainer of the 1920 American Olympic team, acknowledgment is due for valuable information along the lines of training and conditioning men. Many coaches have contributed in the sense that their ideas have been borrowed and incorporated into this work.

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Basket Ball

CHAPTER I

REVIEW OF THE GAME

BASKET BALL is America's national indoor game. It has the same widespread appeal in the winter time that baseball has in the summer; the sports being alike in their adaptability for use by any kind of group. Not only do boys of school age play basket ball, but men of mature age find the game fully as interesting. Girls, too, play under modified rules which lessen the amount of the running to be done. The players of the game are found affiliated with grammar schools, playgrounds, high schools, colleges, athletic clubs, churches, Y. M. C. A.s, community centers, professional organizations, and industrial concerns—no other sport can show a more democratic following.

Today, schools and playgrounds are playing basket ball on out-of-door spaces, so that the game is in use all the year through. On the whole, the game is too strenuous to be suited for midsummer.

The rapid spread of basket ball in foreign countries makes it safe to predict that the sport will in time become an international game, holding the same sort of enviable position that the English game of soccer now enjoys. Already, through the work of the Y. M. C. A. in foreign lands, it has become popularized in China, Japan, the Philippines, and the A. B. C. nations of South America. The recreation commissions attending our armies during the war were helpful in teaching the game to the English, French, and Italian peoples.

This growth is all the more phenomenal when one considers that basket ball is but thirty years old. It is the youngest of our prominent sports. It is different from others in that it is a deliberate invention. Other games have had a gradual growth, such as track, which goes back to the ancients, and football, which shows traits of customs centuries old. Baseball, too, evolved slowly out of the English games of rounders and cricket. But basket ball originated as recently as 1892, being the creation of Dr. James Naismith at the Springfield, Massachusetts, Y. M. C. A. School, who had in mind the need of a popular winter game. Instructors graduating from Springfield were naturally interested in promoting the new sport, which immediately proved more popular than the gymnastic work which had previously been the favored type of exercise in Y. M. C. A. floor classes.

The first set of rules was published in 1893. At first there was great confusion, as the different organizations did not get together to standardize the play. The Y. M. C. A.s were very strict and technical in their application of the rules, while the athletic clubs and professional leagues,

many of which quickly sprang up in the East, allowed the game to go to the other extreme. The favorite professional type of game did not permit any out of bounds, and became known as the "cage game," the playing space being enclosed by a net. When the colleges took up the game, the Eastern Intercollegiate League being organized in 1901, and the Western Conference in 1905, a third interpretation of the game was added. This conflicting division of interests, the Y. M. C. A., the A. A. U., and the Collegiate, was brought to an end in 1915, when a joint committee was formed and the game standardized. This has been a great boon to the development of the game. It did away with the confusion and bickering which had previously prevailed when teams representing different types of organization tried to meet.

Basket ball today has progressed to the point where future growth is dependent upon increased facilities for handling crowds. The past few seasons have witnessed crowds so large that the gymnasium attendances have had to be limited. Schools that have been fortunate enough to possess gymnasiums with large floor space and seating capacity can rank basket ball along with football as being a paying sport. It will not be surprising if colleges will have to erect special auditoriums for basket ball alone, as crowds from 5,000 to 10,000 can be counted upon as desiring to attend the important contests.

CHAPTER II

NATURE OF THE GAME

THE reasons for the great popularity of basket ball are apparent. They are found in the simplicity of the rules, which allow the novice to quickly understand the play, and in the nearness of the spectators to the playing court, so that every move of the players can be seen and followed. The action is fast, and with scoring often coming in flurries, there is always the element of uncertainty. These, combined with untold possibilities for both individual skill and finished teamwork, make for a game comprising all the essentials that hold the onlookers' interest. Naturally the same qualities would appeal to the player. In addition, there is the asset that basket ball possesses an impromptu style of teamplay, as later explained. Players can enjoy playing together without holding the long practice drills necessary to acquire an offense for football play. This makes it useful as a popular class game as well as one where skilled representative teams compete. Other factors which make basket ball an easy game to promote for all occasions are the small number of men needed to make a team (five), the limited space needed to play the game, which suits it for indoor purposes, and the cheapness of the necessary playing outfits.

The rules of basket ball are few, and the burden on the official is not so much to be familiar with them, as to use sound judgment in their application. The two opposing teams of five men to a side, play on a rectangular floor space adapted to the size of the hall. A round, leather-covered inflated ball is used. The team in possession of the ball attempts to advance up the floor by passing or dribbling, the latter meaning the bouncing of the ball against the floor with the hand—in no other way is the player allowed to continue his progress with the ball in his possession. On getting within close proximity of their own basket, the offensive players will attempt to throw the ball into the goal, which is suspended parallel to the floor, so that the ball must enter from above. Teamwork consists in a team's ability to develop concerted skill in passing and dribbling. If the ball should be carried or thrown outside the boundaries of the court, it goes into the free possession of an opponent to the player last touching it. The opponent returns it to play.

Whenever a goal (also called basket) is made, two points are counted for the scoring team. Another method of scoring is through the foul throw, which is made at the expense of the team which makes an infraction of the rules. The penalty is a free shot from a mark fifteen feet away from the basket, and if successful, one point is counted. Fouls are of two kinds: personal, which include holding, pushing, tripping, and others of like nature bringing in the element of bodily contact; and technical, which involve such violations as advancing the ball without passing or drib-

bling, stopping a dribble and then recontinuing it, delaying the game, unsportsmanlike conduct on the part of the crowd, etc. The rules attempt to discourage personal fouls by limiting the number that a player may commit without being removed from the game. The rules now allow but four such offenses.

The team on defense attempts to prevent a score by covering the opponents so as to intercept passes, if possible, or to obstruct the dribbler's path without making a foul of bodily contact, or to get a "held ball" with one of the opposing players. In the case of a held ball, the referee blows his whistle, and then throws the ball up between the contesting players. This gives each team a chance to obtain possession of the ball, as each jumper endeavors to tap it to one of his teammates.

The game is divided into two halves of twenty minutes each. Between the halves there is a ten-minute intermission. The two teams alternate positions at the start of the second half, so that they shoot for the basket defended during the first half. In the case of a tie game, an additional five minutes, called "overtime," is played.

Players vary in their abilities to fulfill the different requirements of the game, some being suited for shooting, others for defensive play, and some combine both requisites. The five men are divided into two forwards, upon whom most of the brunt of the shooting falls, two guards, and one center. If the center, in addition to having all around ability, can add height as an asset in his favor, he is indeed a valuable man, as on the toss of the ball at center, which follows every score, he can tip the ball to a teammate and start a play.

Much of the success of a game is dependent upon the officials who are in charge. The calling of fouls in many cases rests upon the referee's judgment, and if he is too strict and calls too many, the game is apt to become slow and uninteresting, while on the other hand, if he calls too few fouls, the play easily becomes too rough and teamwork is made impossible. The expert referee is one who can control the game at all times, sensing the difference between hard play and fouling, drawing the margin so that the game can be both fast and clean. For the more important games an umpire is often added. His presence allows the referee to follow the ball more closely, as the latter official is then aware that fouls committed behind his back will be taken care of.

The same referee will vary on different occasions as to the strictness with which he administers fouls, depending upon the alertness with which his mind is working. This does not necessarily mean that he will not be a successful official in the different cases—the vital thing is that he is consistent, so that the players will understand what will be called fouls, and what will not.

As regards classification, basket ball is most similar to the group of games of which soccer, lacrosse, and hockey are best known. In each of these there is the object to score a goal through accuracy of aim. In this

respect, the place-kick in football and in English rugby is similar. Baseball has no comparing features. The similarity to soccer, lacrosse, and hockey grows when one notes that in none of these games is the individual player allowed to carry the ball—the opposite of football—except through the dribble play, which in soccer is done with the feet, and in basket ball by bouncing the ball as the player makes progress. These games also have the free try at goal as a penalty for rule infractions. One important differing feature of basket ball is that it does not have an “offside” rule; which in practically all other running games places restrictions on the players of the offensive side who are ahead of the ball.

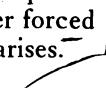
The game, because of its newness, involves coöordinations which are racially new. In its performance it calls upon many of the finer muscles of the body for the display of skill and dexterity which are found when experienced players meet. The use of these muscles involves a much greater discharge of nervous energy than does the same amount of play in football or baseball, where the large fundamental muscles of the trunk and limbs are most constantly in use. So that this game quickly tires the player—he cannot stand nearly as much grind as can the athlete in another sport. The fact that the game is continuous, carried on at full speed throughout, and in an indoor atmosphere, further adds to its strenuousness. Baseball players claim that the most exhausting part of their game is that done by the base-runner when caught between bases, because there is much stopping, starting, and turning. This is the type of action that the basket ball athlete endures for two twenty-minute halves. Because of the difference in the type of exertion, the football player who has trained hard in the fall, is not necessarily able to turn from that sport and find himself immediately in condition to play the winter game.

The ideal basket ball player is tall. In no other game is height such a helpful asset. While speed and strength are valuable, they are of little avail unless combined with shiftiness. A slow runner who is shifty, will develop into a basket ball player more easily than the runner who is speedy in the straight-away only. It takes time to develop the basket ball type; especially so for the men who carry the offensive. To score, they must be clever at dodging, at footwork, and at feints; and their minds must work with lightning-like rapidity. The play takes but a fraction of a second—in that time they must decide whether to pass, to dribble, or to shoot; and having decided, there must be the instantaneous response of bodily movement. Coöordination is all-important—the basket ball player must be graceful. No dancer has better control of bodily movement than has the star player in this sport.

Turning to the style of play, it will be noticed that teamwork is required just as much as in football or baseball. Yet the teamwork is of a different nature, being more impromptu; that is, the plays develop spontaneously as the game goes on, and openings occur. In football, on the other hand, the plays are set and rigid, and each player has a prescribed

part in their fulfillment. There are pauses between plays, and standard lineups of both defense and offense occur in the meanwhile. The new play starts with a definite purpose. When you find a versatile player in football starting to run with the ball, and not deciding on his course of action until the opponents have disclosed their defense,—then suddenly electing to run with the ball, kick, forward pass, or bluff pass, as the case may be—then you have in football a type of teamwork that approximates that of basket ball. It is the type that places more reliance on the player than on the coach. In football, however, there are but few men whom the coach will entrust with such responsibility. In basket ball he has to intrust this to all of his players, because with but few exceptions—such as the jump at center, or the out-of-bounds delay—do they have the chance to pause and adjust themselves to a practiced lineup.

Because of the style of teamwork that basket ball possesses, coaches have progressed more rapidly with the defense than with the offense. That is why the five-men defense, where every one of the players of the team assists, has become most popular with the majority of teachers. (This has made long shooting almost a necessity.) Only when coaches have heady and experienced players, who can be allowed responsibility of judgment, is the defense loosened. The coaches are constantly at work striving to make the offense more dependent upon their own idea of strategy. Advances along this line, however, will not be at the sacrifice of the individual judgment and initiative of the player, for although they may aid him in quickly locating his teammates, thus adding to the speed and deception of the teamwork, yet there will always be the possibility of more than one course of action, with the individual player forced to make a decision as to the proper move to make when the time arises.



CHAPTER III

EQUIPMENT OF COURT FOR GAME

1. THE PLAYING AREA

The rules provide for a maximum and a minimum size of court, but it is always advisable to lay out the largest possible legal court, as basket ball is an open game and requires plenty of space to develop its full possibilities.

It is essential that the playing space should be free from obstruction such as posts, which not only interfere with pass work, but are very dangerous to the players. Low hanging beams spoil the long loop shots, which are a spectacular feature of the game. Any undesirable features of this kind make the court essentially a "home court" and cause the visiting teams to play under a distinct disadvantage.

The floor should not be covered with wax or any material which makes a slippery finish. On the day of the game it is well to have the floor mopped so that the players will have a more secure footing, and the spectators will be saved the annoyance of a dusty atmosphere.

The boundaries of the court, according to the rules, should be at all points at least three feet from any obstruction, but this distance should be increased at the ends, as players often run out of bounds at full speed after attempting a shot for the basket.

The rules provide that the boundary lines should be "well defined." It is important that the color of the lines be in contrast with the floor. As a general rule, the dark colored lines will be most easily distinguished, especially at night under artificial lights.

2. LIGHTING

The lighting should be evenly distributed over the entire court, and should be well diffused, so that there will be no direct glare in the players' eyes.

Tungsten or nitrogen electric lamps, arranged either singly or in clusters, are to be preferred to the flaming arc, as the latter gives a strongly concentrated light, and casts dense shadows.

It is very objectionable to have a strong light directly over the baskets. On the other hand, all the light should not be concentrated in the middle of the court. In the latter case, where very strong lights are used, it is well to have smaller lights at the ends of the court, and located toward the corners.

Reflectors add to the efficiency of the lighting system, but are not essential. The lights should be screened or caged for protection against the ball, and placed as high as possible without interfering with their effectiveness. Opaque or frosted globes are helpful in reducing direct glare, but a comparatively higher candle-power is required than in the case of the plain globes.

3. BLEACHERS

The companies that deal in the manufacture of bleachers are always glad to furnish specifications to meet any individual conditions. Two of the largest companies are the Narragansett Machine Co. of Providence, Rhode Island, and the Leavitt Manufacturing Co. of Champaign, Illinois. It is well to keep in mind the fact that comfortable bleacher seats should not be less than ten inches in width, and that a person seated occupies about eighteen inches of space on the bleacher. The best types of bleachers are provided with footrests.

4. BACKBOARDS, GOALS, AND NETS

Local variations in backboards and baskets make one of the most serious difficulties that visiting teams must face. The backboards most frequently used are of wood; they should present an absolutely smooth surface, and should be painted white.

Plate glass backboards are very expensive but are desirable where bleachers are placed at the ends of the court, and by allowing spectators an unobstructed view of the court, they make these seats more desirable than they otherwise would be. The glass backboards are very "live" and resilient. Where the glass banks are used regularly it is a good precaution to have wood backstops placed crosswise of the gymnasium, so that the team can practice on wood banks when they know they are to meet them away from home.

The backboards, regardless of the material used, should be well braced, to conform to the rule which demands that they be *rigid*. The rigid backboard tests the two opposing teams on their actual merit in shooting, by making impossible the many straightaway slam shots which poor shooters can make on banks that give way. The rigid backboard necessitates that the shots are high arched ones, otherwise the ball will rebound clear back onto the playing floor.

If the backboards interfere with the carrying on of other gymnasium activities, it is well to have them attached to hinged supports, so that they can be drawn up high and parallel with the floor when not in use.

The rings and braces usually furnished by the sporting goods manufacturers are satisfactory for ordinary use. However, they do not stand up under the rough usage to which they would be subjected on a court which is in use throughout the entire day. The more rigid the backboards, the greater the likelihood of the lighter goals snapping in some part under the strain. To meet this condition the manufacturers have put on the market a goal of extra heavy construction. There is another special goal which is not only extra heavy but which eliminates the side braces that so often interfere with the course of the ball.

Nets should be so constructed as to check the ball momentarily as the goal is made. The purpose of this provision is to assist the officials in determining whether the ball has actually passed through the basket,

especially on long throws. The nets commonly used are light cotton twine, and the fact that they are not durable has led to the substitution of nets made of leather.

5. THE BALL

Any ball which conforms to the specifications of the rules is an official ball, regardless of the firm by whom it is manufactured. In the early part of the season the balls should not be inflated too hard, not only because a new ball loses its shape quickly when fully inflated at once, but also on account of the likelihood of injured thumbs and fingers before the players have become accustomed to the proper method of handling it.

It is surprising how many arguments arise before a game concerning the ball that is to be used, and for that reason, whenever the rivalry between two teams is known to be keen, it is best for the home team to furnish a new ball that has not been used by either team before play actually starts.

CHAPTER IV

EQUIPMENT OF PLAYERS

IT pays to purchase the very best equipment. In the long run, it is economy; and, too, during the period of wearing service, your team will make a neat appearance on the floor. This makes the squad members contented, as they feel that they are being given good personal care and consideration; and it also adds confidence in themselves, to know that they are well outfitted. Once equipped in the very best manner, it is up to the players to assist in taking good care of the uniforms that are entrusted to them.

I. GENERAL EQUIPMENT FOR WEAR

a. *Shoes.* The heavy soled shoes of soft gum rubber with uppers of drilling have come to be the players' choice. The heavy soles protect the feet, especially the heels. A plan often followed is to let the light men use the heavy shoes in practice—thus saving their feet—and lighter soled shoes in the game so that they can take the utmost advantage of their speed. Shoes become heavy after being used a lot, from perspiration which soaks into the uppers and insoles; and this is the reason for some players' having on hand an extra pair, slightly worn, and broken in for play in the important games. A change of shoes is also restful to the feet.

The type of sole to give the best footing is still a matter of experiment. The broken surface made by the holes and ridges of the suction sole shoe helps to give a sticking advantage. However, the manufacturers have so perfected the soft rubber process that shoes with smooth soles will hold to the floor. Many teams have a small carpet covered foot block on which powdered rosin is spread and then moistened, and the players rub their feet on this before going on the floor. Scraping the sole so as to roughen it will help in making the shoe take hold. Some coaches have had success along the line by boring scattered holes into the sole with a $\frac{3}{8}$ inch auger.

An inner sole of felt or cork is important in protecting the feet. Along this line there is another feature which aids in keeping the feet cool; that of having a series of holes along the lower rim of the shoe, just above the sole, for ventilating purposes. Good counters are necessary too, otherwise the shoe becomes wide at the heel. Another point of wearing value is to have small round patches of leather sewed on the shoes at the place where the two ankles rub together.

The shoe that laces all the way to the toes is the more comfortable, as it can be laced to conform to the feet, and players with high insteps find this style especially suited to them.

b. *Stockings.* The best plan is to use a golf or footless style of hose and wear cheap sanitary socks beneath. The undersocks should be heavy enough to protect the soles of the feet from blistering. When holes appear in the undersocks, the latter should be discarded at once.

The stocking itself should be of the best grade wool. A good stocking is elastic and will cling to the leg, whereas the cheaper grade loses its shape after once being stretched.

Usually the stockings are kept up by the knee pads. In case knee pads are not worn, a wide garter should be used so as not to impede the circulation, and preferably be placed just below the knee, with the remaining top of the stocking folded back over it. This gives a neat appearance.

c. *Jerseys*. The worsted jersey is the best as it not only retains its shape but takes up the perspiration and does not allow it to chill on the body as cotton does. The jersey of solid color with the school name or monogram across the chest gives the best appearance. The brighter colors are the most practical for the team play as they stand out distinctly against the dark background the spectators make, and by doing so, aid the men to speed up their passing. Whenever the uniforms of the two opposing teams are similar, it is advisable for one, usually the home team, to change to a set of a contrasting color. The official in charge of a game, too, should wear a color that will not confuse the players of either team in their passing.

A new style of jersey proving quite popular has an adjustable band which acts somewhat as a supporter and thereby makes it impossible for the shirt to be pulled out of the trousers. This adds neatness.

Jerseys look neater when they fit snugly. For comfort they should be cut low in the front of the neck and be roomy in the armholes.

d. *Pants*. Khaki, drilling, baseball flannel, or sateen are the materials used. Baseball flannel is often used where a color effect is desired and it is easily washed. A second color can be added by running a narrow strip of silk down along the outseam of each hip, and also if desired, around the bottoms of the pants legs.

They should be cut snug in the waist, with plenty of room in the seat and legs. The legs should be cut short and wide. The hips may be padded lightly. Of the two styles of front, the lace or button front, the button is more generally favored. Most pants have a simple belt attachment, made of two pliable straps which pull together in the front.

e. *Sweat shirts*. These are coming into general use, and it is unusual now to see players coming on the floor wearing sweaters or jerseys. The sweat shirt does not allow the air to penetrate as does the sweater, and there is no comparison as regards the greater benefits of the former in absorbing the perspiration. For this reason the shirt is worn in the warming up process and at times when the player, after becoming heated up, has to stand around.

2. CARE OF EQUIPMENT

When possible the varsity squad should have a separate locker room. This room should have some provision for drying the clothes of each player after the practices and games.

When traveling, the uniform roll, which can be purchased at any sporting goods store, proves valuable to the player. By means of it, the sweaty basket-ball clothes can be kept apart from his street apparel and other things he may be carrying. The traveling player should be instructed to stretch the playing clothes out at night in the room of the hotel. Dry clothes not only mean greater playing comfort, but longer wearing quality.

3. SPECIAL EQUIPMENT FOR PROTECTION

a. *Knee pads.* Many players wear the ordinary elastic knee braces. They save the knee from a strain but are apt to bind. Added protection from bruises is given if these braces are bought with vertically ribbed felt sewed on the front.

This type of elastic knee pad can be improved by having it made of two pieces, instead of one, with the lower part overlapping slightly. This is a new style, just on the market, and gives much more freedom to the knee movement.

b. *Elbow pads.* These need not be worn by all the players, but some should be kept on hand to be given out whenever a player is injured at the elbow joint. A practical pad is the one made of light leather, with sheep-wool attached to the inside, and which has elastic at the top and bottom to hold it in place.

c. *Knee brace.* The tight elastic bandage affords a certain amount of protection. A special brace of steel and leather with hinges on the sides is sold by the manufacturers, but it is questionable whether a player who is in need of such protection is benefitting himself or the team by playing under such a physical handicap.

d. *Ankle brace.* The old style leather and elastic ankle braces are cumbersome in the shoe and bind unnecessarily, and for these reasons have been almost entirely superseded by the bandaging and taping methods which are explained under the section on conditioning.

e. *Thumb protectors.* One method is to have the harness-maker make a leather guard for the thumb that can lace on the wrist. A better guard than the above is made of elastic tape or adhesive tape, wrapped three or four times and finally secured by being brought back from the base of the thumb up over the top of the thumb, then around the thumb.

f. *Nose protectors.* The football nose guard is useful for a man with an injured nose. A player must accustom himself to wearing this in practice before attempting to wear it in an actual game. For simple bruises a pad of cotton or felt secured by means of adhesive tape is sufficient.

g. *Mouth and teeth protectors.* The football nose guard also gives protection to the teeth. Another device, lately originated, consists of a special light weight headgear to which straps are attached. The straps hold in place a circular rubber mouthpiece, which is inflated.

CHAPTER V

CONDITIONING

GAMES are won or lost by the physical condition of the players. For this reason the matter of fitness is receiving far more attention than it ever did before. Except in the larger schools where a trainer can be afforded, the duties of instructing the players in matters of healthful living, of regulating their practice periods, and of remedying their minor bruises and ailments, will fall upon the coach. Therefore, the matter of training in all of its phases is one that no coach can afford to ignore. Not only from the standpoint of winning games, but from his duty to the growing boys entrusted to his care, is it important that he should know the things that pertain to their physical welfare.

I. DIET

A proper diet for athletes would include the lean meats such as beef-steak, or chops, broiled rare; potatoes, preferably baked—occasionally mashed or boiled, but never fried—and other vegetables such as tomatoes, beans (wax or string), peas, and corn; thoroughly cooked cereals; eggs, cooked rare, and in any style but fried; day old bread or well toasted bread or zwieback, with plenty of butter; practically all the fruits; the simple desserts such as ice cream and the various puddings made with eggs and milk; and fluids, water principally, but with milk allowed in reasonable quantities, tea occasionally, and coffee at certain times if the man is accustomed to it.

To be strictly avoided are the fat meats in general, as they are difficult to digest; fresh bread or soggy toast; the fibrous woody vegetables such as cabbage, turnips, beets, radishes, etc.; pies, cakes, rich puddings and candies; pancakes; fried foods in any form; pickles, sauces and condiments of every kind, and alcoholic drinks. Baked beans are nutritious, but should not be eaten within forty-eight hours of a game. Cheese should be eaten sparingly as it is constipating. Although nuts have a high food value, they are hard to digest, peanuts especially, and the athlete should keep away from the pernicious habit of eating them between meal times. Some men find that eggs do not agree with them, and in such a case a substitute article of diet should be found.

The use of meat is a disputed point but it has been proved that most athletes are better conditioned when meat is used but once or twice a day, rather than at every meal as the old-time training diets prescribed. The meats which are to be preferred for athletes' diet are roast beef, broiled steak, roast or broiled mutton, and chicken occasionally, on Sundays for instance. Rich and highly seasoned gravies and dressings are to be avoided as they stimulate the appetite unduly and leave an after-taste. Ham, bacon, and other salt meats are discarded. Pork and veal are to be tabooed.

In former years most coaches restricted the use of butter but now it is realized that butter is a condensed form of energy and a heat-producing food. Players should be allowed to have it in rather large amounts, except when the men are putting on weight in training. The same value holds true for sugar, also for milk.

Fruit should not be eaten the day of the game as it is bulky and with but little nutriment. Otherwise, it is a most valuable article for the training diet. The fresh fruits, especially apples, oranges, and grapes in season, are popular with the athlete and lend variety to his diet. In addition, they furnish a natural laxative and give tone to the system. The cooked fruits like apple sauce, prune sauce, or baked apples are likewise valued by all trainers as a regular article on the menu. Bananas are objectionable because they are digested slowly and remain as a load on the digestive organs.

Water should be the principal fluid, and it is good at all times, except when used to wash down hastily masticated food. A good habit to acquire is that of drinking plenty of water between meals, also just before and after meals, but sipping it sparingly during the meal at times when there is no other food in the mouth. Drinking water may be chilled, but never should be iced. Iced water retards the digestion. Changes of water may affect teams on trips and for that reason trainers often take bottled water with them, or insist on spring water at the hotels where they stop. Milk should be allowed to all individuals except in cases where it proves over-fattening. It is rich and for this reason it should be used in limited quantities. It proves an aid to the underweight men. Tea, if mild, is in favor with practically all training authorities. Coffee is a definite and efficient stimulant to the central nervous system and its use must be determined by the individual. It is of value to some and harmful to others. One cup a day, at breakfast time, is of benefit to the ordinary individual, and its stimulating effect braces the person who needs some "keying up." Cocoa is very rich and fattening; it slows the athlete up and because of the boiled milk in it tends to cause constipation.

Tobacco should be avoided in every form. In exceptional cases when the coach believes that the sudden breaking off of the habit will prove harmful, it is a precaution to seek out such an individual some time before the playing season starts so that he may stop gradually. The coach should discountenance smoking by every means, and should set the example by refraining from the habit himself. It is definitely known that the use of tobacco quickens the heart rate, and by so doing, uses up nervous energy more rapidly than the athlete in strict training can afford to lose it.

Milk chocolate bars are all right when eaten at meal times. The chocolate has a high food value and is especially beneficial to a man who is losing weight. Ice cream is also fine for the players if eaten as a dessert at meal times.

At the ordinary home, boarding house, or fraternity the wants of the many cannot be overlooked for the one, and the athlete is often luckless as regards getting the food that he should have. That is the reason for a good school training table. However the training table has been one of the factors in corrupting athletics by giving the chance to offer star players free board, and so many schools have felt it best to abandon it.

The average coach, not having the players all together at meal times is rarely able to control their diet. He has the best opportunity to watch over them when on trips. Early in the season it is well for the coach or trainer to give talks on training diet. He should keep in mind the fact that there are individual variations in choice which should be catered to; that articles of diet which agree well with some players will not agree at all with others. The player should be encouraged to consult the coach in matters of diet so that these differences may be adjusted. If any article leaves a persistent after-taste it is a sign that it is not being digested.

The players should be warned that over-eating makes a sluggish athlete. The elaborate menus of the hotels will lead to over-eating, unless the coach is watchful. Thorough mastication is all-important.

In the winter the athlete can eat heavier foods so as to gain warmth for the body. In the summer the opposite applies and the consumption of meat can be made almost nil. In the hot weather more water is needed to offset the greater perspiration.

2. MEALS ON DAY OF GAME

The diet on the day of the game should consist of a heavy breakfast, a moderate dinner, and a light supper, eaten two or two and one half hours before the game. The supper most generally favored consists of two poached eggs, with two or three well browned slices of toast, and a little weak tea, or water, but the latter should never be iced. A small piece of roast beef or steak is good as a substitute in case eggs do not agree with certain players. Very light eating is a necessity at this time, for the reason that after the game has commenced the blood is needed in the muscles rather than in the digestive organs. Again, a player who is on edge and nervous before a game will usually have a poor appetite and should not be encouraged to eat, as the food will not digest properly.

3. CARE OF PLAYERS THE NIGHT OF GAME

a. *Before game.* If the men are tired from a game the night before, or from a long train ride, they will find it helps them to step under the cold shower for an instant. Another thing that helps refresh all players is to run a towel soaked in cold water over their faces, especially washing the lips to remove any food taste which may linger there. A rub is also valuable; the directions are explained in a later section of this chapter. The workout methods before the game are described in Chapter VII.

Fresh air is appreciated by all players, but to the tired team it is an

absolute necessity, and the coach should see to it that the windows are up. This is often a difficult thing to bring about, especially in a crowded hall, when the spectators in the near vicinity of the window object to its being opened upon them. However, this is a matter of courtesy for which the home management should make preliminary arrangements.

b. *During game.* During the game the coach should keep a bottle of water by the bench, so that players may come to the sidelines when time is out and rinse out their mouths. They should not swallow the water but rather gargle it and spit into a heavy towel which should be handy. Another helpful thing is to keep a few wet towels by the bench to give to the players on the floor when time is out so that they may wipe off their faces. The captain should get the referee's permission to go to the sideline and obtain the towels.

Whenever a player is removed from the game he should be kept warm. He should put on his sweat shirt and wrap up his legs, preferably with a blanket. This protects him from catching cold, and also prevents his muscles from stiffening up, a thing which would handicap him in case he should again be put into the game.

c. *Between halves.* When the first half is over the coach should take the team to the dressing room, which should be comfortably warm but not too warm. If the men are perspiring too freely, it will help them to cool off if they stand on their feet and move about slowly for a minute or two, so that the body can recover its normal condition and the circulation become equalized in a gradual manner. The men should then lie down and relax, being kept warm between blankets. Their braces should be loosened. The substitutes can help; one should be assigned to each regular man, and be given a towel dampened in cold water, with which to wash off the player's head, neck, and chest, rubbing briskly to give friction. The regular player can also be rested by giving a light rub to the calves of his legs. Many teams change to dry shirts at this time.

It is still common to see lemon juice given to the players between halves, even though experience has shown that it puckers the mouth and creates a thirst, thus being positively harmful. A much better thing is peppermint in water, one teaspoonful of essence of peppermint to six ounces of water being a good mixture for a mouth wash and gargle. This cuts the phlegm that fills the player's throat when exercising violently in a heated atmosphere. The drinking of anything cold, such as plain water, is liable to bring about cramps and be injurious. Some coaches give a lump of sugar, or two, between halves and find that it is immediately absorbed into the system to give energy. A stimulant in the form of a third of a cup of black coffee is sometimes administered, but it is inconvenient to have this handy and unless a man is used to coffee it may upset him.

The ten-minute intermission goes fast, and is a very busy period for the coach. He should first go from player to player, giving indi-

vidual instructions quietly. Then he should talk to the team as a whole, pointing out their mistakes and weaknesses he may have noticed in the opponents' play, and the plan of campaign for the second half. Just before the team is to return to the floor, the coach should endeavor to key the men up, encouraging them to come from behind in the one case, and warning against over-confidence in the other. About three minutes before the intermission is up, the team should return to the floor, to warm up, and get their eye on the new basket. It is a good idea to allow the substitutes to go on the floor and shoot during most of the intermission period, as they are not tired, and need the practice more so than the regulars who have been playing.

d. *After the game.* Precautions are given elsewhere concerning the bath and rubdown after a game, and the necessity for cooling off well before going out of doors.

After the game is over, the men will be hungry. When they have cooled off and their normal condition has been restored, they should be allowed to eat a light lunch, including a cereal, toast, an egg or chicken sandwich, and a glass of milk or cup of weak tea.

The tendency, even after eating, is for the players to stay up too late, as they are still restless from the excitement of the game. The best thing to do is to retire to a warm room where they can lie down and relax, chatting or reading, even though they do not at once attempt to go to sleep.

4. SLEEP

Sleep, both regular and plentiful, is necessary for all athletes. Regularity is all-important. That is why basket ball men in particular should not neglect the matter of sleep, as the exigencies of the schedule, particularly in games away from home, will often force the athlete to break into his regular sleeping habits. Too many men fall into the error of thinking that sleep lost in one night can be made up by over-sleep the following night.

No rule can be laid down as to the exact amount of sleep. Some men can keep in condition on seven hours, others require as many as ten hours. A position in which the body reclines on the right side is considered the most hygienic for sleep.

Men often find difficulty in sleeping in strange beds while on trips. The coach or manager should see to it that the bedrooms are as pleasant as possible, and as far as practicable from all noise and disturbance. Rooms on an inside court are usually much more quiet, and at the same time less expensive. It is advisable to get double rooms with each of the players having a separate three quarters size bed.

An injured player should have a separate room as he will be restless and disturb anyone who sleeps with him; besides, the quieter he can be kept, the better the chance for his recovery.

When night trips are necessary, the regulars should get the lower

Pullman berths, as near as possible to the middle of the car, away from the jolting of the wheels.

Sleeplessness is brought about by different factors. Worry, excitement, over-tiredness, upset digestion, eye strain, and improper hygiene of the sleeping room are the common ones. The mental strain of a hard fought game does not always wear off by bedtime. The factor of over-tiredness will be brought on by staying up past the hour when one feels sleepy, and engaging in some interesting activity, so that an unnatural state of wakefulness is induced. Just before the hour of retiring it is ill-advised to concentrate the mind on some perplexing problem. A person who is physically exhausted following severe contests will find that he will recuperate quicker if he continues to exercise mildly than though he takes a complete rest; the waste matter that is left in the tissues, and which causes the muscle soreness, is burned up more rapidly by the absorption of oxygen derived from the exercise. The digestion is easily upset at a time of excitement and worry, and the athlete should guard his eating all the more at such a time. Eye strain can come from reading too much, which is often the case when a long trip is being taken and the player attempts to while away the time, regardless of the fact that the jolting of the train proves ruinous to the best of eyes. Too long attendance at moving picture shows will produce the same strain.

As regards the temperature of the sleeping room, it is impossible to lay down a rule that will apply to all persons alike. An overheated room is bad in all cases, and produces restless, fitful sleep; but an unheated room may be unhealthful in the winter cold for people with slow heart rates or thin blood, as their bodily temperature will not keep the bed warm throughout the night, and they will awaken before morning with cold extremities. Athletes who have trouble keeping warm should have the window raised just enough to keep the air fresh, and should avoid sleeping in drafts, and should see that there are warm blankets underneath him as well as on top. Too heavy covering is not a good thing, as it impedes the circulation, and the consciousness of its weight may keep a person awake. To avoid this trouble, the sleeper should go to bed with just enough covering over him to be comfortable, but with a heavy blanket available to be pulled over him in case he wakes up from cold.

The use of opiates for sleepless athletes should not be allowed except under the direct care of a physician. Even then, they might be dispensed with, and reserved only for their indispensable part in relieving pain.

The practice of taking an afternoon nap, when a game is to be played in the evening, is of value. Even though the men do not sleep, they relax and obtain rest. The rest is especially needed when the men are playing away from home, as they are generally on their feet a lot from sight-seeing. If the men are aroused just before supper, a short walk should precede the meal.

5. UNDERWEIGHT AND OVERWEIGHT

The usual routine of athletic training tends to build up the man who is underweight and to reduce those who are overweight. Radical means of reducing weight such as excessive exercise, wearing heavy sweaters, vapor baths, and extremes of diet, are liable to be injurious and should not be attempted by growing boys.

In the case of the underweight player, advise plenty of water, starchy food, at least nine hours sleep, and moderate exercises that are not too prolonged.

If slightly overweight, the routine of training will reduce to normal; however, when overweight to the extent of being fat and flabby, give plenty of exercises, but of not too strenuous type, otherwise the heart may be affected. Cut out the starchy foods.

6. STALENESS AND OVERTRAINING

The causes of staleness are overwork, functional disorders, such as constipation, loss of sleep, worry, errors in diet, and dissipation.

Symptoms of staleness are as follows: Loss of weight each day not made up by the succeeding day; nervousness and irritability; inability to sleep; loss of appetite; a haggard, drawn look, with hollows under the eyes and lines in the face; eyes dull and lacking sparkle. The man has a complete feeling of "all in," has no ambition and tires easily. Minor injuries and bruises are sustained easily and will not heal quickly. The heart tests as explained below will show deviations from the normal rates.

These are all unfavorable signs, and any player showing any considerable number of them, particularly the heart indications coupled with a continued loss of weight, should be excused from practice altogether, or else the work lightened up until the condition is improved. Prevention is far better than cure, here as elsewhere, and carefully watching the weights will prevent the condition from becoming serious. The men should weigh in before and after practice. On the average they will lose from two to four pounds during the practice, but this loss should be regained when the weight is taken the first time the next day. With high-school players it is a very good thing if the players can gradually take on weight during the season.

Another way of testing the condition of the players is through the heart test. The heart rate of the average person when standing is between 70 and 80, although many athletes' heart rates run below 70 and yet are in normal condition. If the normal heart rates of the different players are known, then it is easy to find out if any of them are out of condition. The new tests will indicate (a) an increase of rate in both lying and standing positions, and (b) a difference of more than 20 beats between the horizontal and standing rates. Also (c), the rate when horizontal will double under the 20-squat test.

In the case of the individual player who is stale, the amount of work

should be reduced, but it is usually not advisable to lay a player off entirely. Sometimes all that is required is to excuse the player from scrimmage and to introduce some element of novelty into his work. Special attention should be paid to the diet of a player in this condition. The conscientious player, who has become stale through lack of sleep or from worry, should not be told that he is stale, as this would tend to aggravate the condition.

A thing more serious for the coach to combat is the case where the whole team becomes stale. There are signs that should lead him to suspect staleness in his basket ball team, such as the following:

When loose balls are constantly being lost to the opponents, either in scrimmage or after attempted shots. The man in condition has quicker reaction and speed as well as endurance, and this wins the race to the ball.

When an unusually large number of passes are being intercepted.

When opponents are consistently jerking away and obtaining possession of what should be a "held ball."

When opponents keep breaking away for shots after they apparently have been blocked.

When the players are continually guarding from behind, and fouling frequently.

When the teams, though "off color," show flashes of form by spurts.

A lay-off, or a let-up in the amount of drill, is absolutely necessary under the above conditions. A big mistake that most coaches fall into, however, is to lay off the men until the night before the next game, and then giving merely a little shooting practice. This is all right in case the game is almost sure to be an easy one, but if a hard game is slated, it is absolutely necessary that the men be keyed up to the pace of a fast game again. A plan that has worked well when a hard game is in store after a good rest is to give the men a light workout two nights before the game, but on the night previous, to give a short strenuous workout, including a fifteen-minute or twenty-minute scrimmage against stiff opposition.

7. BATHS AND RUBS

a. *Baths.* The player should be cautioned against over use of either the hot or cold shower. If he is bathing every day, two minutes is long enough; he should not stay over five minutes at any time, and then only when he has become chilled before having the opportunity to get under the shower, and needs to have the perspiration started again. A player who is losing weight should not take too many baths—every other day is plenty, with a sponge bath (tepid) on the days that are skipped.

Whenever the player is perspiring profusely, he should first use the warm or hot shower, gradually reducing the temperature, finally using the cold shower. If this does not check the perspiration, he should dress slowly and cool off before going outdoors into the cold air. In an indoor atmosphere one perspires freely and the pores do not close quickly. Therefore,

the way to cool off is not by exposure to a window or draft, but rather by adding more clothes.

When a player has not been exercising vigorously, or feels chilled before taking a shower, the tepid or neutral bath *only* should be used. If there is no hot water, a tepid sponge bath with a vigorous towel rub is the next best thing. The player should never get under the cold shower when sweating and warm, as the cold in this case will contract the muscles and cause stiffness and lameness, as well as giving an unnecessary shock to the nervous system. Another thing to note is that the player who does not react well to the cold shower should not use the extreme temperature. The term "reaction" applied to the cold shower, means the glow that comes over the bather after the immediate chill has passed away. It is noticeable too, that after a man has been overheated, the use of too cold water in finishing up his shower will leave him hotter than ever, as the reaction is too extreme.

During the training season, it is inadvisable to allow the man to use the swimming pool. There is the danger of catching cold, also of overdoing, as the basket ball practices should give the maximum of exercise that should be indulged in.

b. *Rubs.* The purpose of rubs is to prevent and remove stiffness, also to invigorate and stimulate.

The oil rub, mentioned under "Training Supplies" contains oil to prevent friction; wintergreen to heat; and witchhazel and alcohol to soothe, and to hasten the evaporation of sweat. It may be used before a game to limber up stiff and sore muscles, and by heating the body, it artificially serves the same purpose as the warming up exercises that the athlete usually goes through before competition.

After a game, a rub with alcohol or witchhazel, or a mixture of the two, relaxes the body, and by closing the pores, helps to prevent cold. The oil rub, if the wintergreen ingredient is omitted, will serve the same purpose.

A brisk rub with alcohol and witchhazel just before a game will often invigorate a player who is indisposed and listless. Such a rub should not last over five minutes; no extra benefit can be obtained by keeping it up longer than that length of time.

CHAPTER VI

INJURIES AND MINOR AILMENTS

THREE are many possible injuries and ailments in basket ball. The player is probably badly needed in the lineup, and consequently the remedy must be quick and effective. Quite often the coach must be the trainer. If so, he assumes a great responsibility, one that he should give over to a physician in any case that offers even the slightest possible chance of leading into serious developments. Even with the most simple scratch or bruise, one cannot be too careful. The different injuries and ailments are taken up separately below, and the remedies prescribed are not only effective, but quick, as the presumption is that the player is badly needed in the lineup.

I. TRAINING-ROOM SUPPLIES

The following articles are those shown by the experience of well known trainers to be most commonly in demand for the treatment of athletic injuries, and indispensable in the training-room cabinet.

1. Gauze roller bandages. Two and three inches wide.
2. Sterile gauze for compresses.
3. Adhesive tape—1, 1½, and 2-inch rolls, for binding sprains, fastening bandages, pads, etc.
4. Collodium—flexible, for sealing over fresh cuts in place of uncleanly plaster.
5. Antiseptic: The trainer will likely choose favorites from those given below.
 - a. Lysol—3% solution, 2 teaspoonfuls to a pint of water, and now generally favored.
 - b. Bichloride of mercury is cheap and was formerly most used. It must be used very carefully in one to 1,000 solution which is made for practical use by adding one tablet to a quart of water. It is most useful in treating stubborn infections. The bichloride tablets should be kept out of reach of the players, and as a precautionary measure should be colored so as to be distinguished from other tablets.
 - c. Tincture of iodine—7%. Best for all around use, and practically indispensable. Iodine burns some men, or blisters, and then a substitute should be found. The same holds true of bichloride.
 - d. Hydrogen peroxide—Not a true antiseptic but a good cleaning agent for pus, wounds, etc., where there is no water available for cleaning.
 - e. Boric acid powder—a tablespoonful dissolved in a pint of boiled water will make a mixture suitable for a mouthwash, a gargle, or bathing a wound.
6. Antiseptic powder—bismuth-formic-iodine compound.

7. Unguentine—a healing salve.
8. Dressing for Sprains—The following are all good:
 - a. Iodine. Caution: It will blister if put on after hot towels.
 - b. Oil of hemlock.
 - c. 6% glycerine, 1% guiacol, and apply heat when applying the dressing.
 - d. Menthyl-salicylate (or oil of wintergreen).
9. Antiphlogistine for poultice purposes.
10. Aromatic spirits of ammonia. Use a very weak solution before game for weakness or faintness. Use essence of peppermint to heat the stomach and prevent cramps.
11. Tannic acid, or compound tincture of benzoin, hardens feet.
12. Rubdowns:
 - a. Mike Murphy rub. This can be bought already put up.
 - b. Soap liniment, also can be bought put up at drug stores.
 - c. A formula for a rubdown before a game:

3 ounces camphorated oil.
2 ounces olive or cottonseed oil.
2 ounces of synthetic oil of wintergreen.
Alcohol or witchhazel to make a pint.
 - d. The same thing can be used after a game, only in a weakened solution with the wintergreen, the thing that heats, left out.
e. One quarter pint grain alcohol mixed with $\frac{3}{4}$ of a pint of witchhazel makes a good after-game rub. Sometimes a few drops of iodine are added.

2. CARE OF INJURIES AND MINOR AILMENTS

- a. *Abrasion or Floor Burn:* There is a great danger of infection from dirt on the floor, or from the clothing and stockings, if this type of injury is not cared for properly. The trainer's hands must be absolutely clean before and after working with an infected wound. There is very great danger of infection to the trainer, especially if the skin is broken anywhere on his hand, and if the finger is put up to the eye, blindness may be caused from a single drop of pus.

Cleanse the wound carefully with a disinfecting solution of lysol, or 1 to 1000 bichloride. If the amount of exudation is great, apply a healing salve like unguentine, to prevent the gauze from adhering to the surface of the wound, and also to aid in the healing. Then apply a sterile gauze bandage, fastened in place with adhesive tape, but not so tight as to make it press the wound. The tape should be fastened to the edge of the dressing in thin strips. The dressing should be made at least once daily.

If there is not much exudation use a dry dressing like the bismuth-formic-iodine compound in place of the salve. Do not heal a floor burn too quickly. The infection should all be drained out before the wound is closed.

b. *Deep Cut or Lacerated Wound*: Cleanse thoroughly with enough sterile water so that all impurities and germs will be carried away from the wound. Lysol or Hydrogen Peroxide serves the purpose of sterile water. Apply tincture of iodine. Then apply surgical gauze dressing, fastened in place by narrow strips of adhesive tape, which should cover the edges of the dressing, rather than be over the wound itself.

c. *Ordinary Bruise and Bone Bruise Where Skin is not Broken*: For the ordinary bruise, either very cold or very hot water will relieve the swelling and pain. Alternating hot and cold applications is very good, although cold water is usually more quickly available. For a bone bruise very hot water should first be used; then massage gently toward the heart. A final application of unguentine or antiphlogistine will relieve the congestion. A bone bruise on the heel is very troublesome. For protection from further injury use rubber doughnuts or felt pads; or a rubber sponge sliced in two by a safety razor, will serve the same purpose.

d. *Sprains*: All sprains should be rubbed upward only. First alternate hot and cold applications for twenty minutes. Then bandage the part firmly, after which it should be elevated to relieve and prevent congestion. Trainers use such dressings as guiacol-glycerine, oil of hemlock, iodine, or methyl-salicylate to promote the healing and absorption of exudation on the sprained area. All are good. The dressing should be changed daily.

Bandaging has become an art that is important both in the preventing and treating of sprains. As a brace to the well ankle, and a protection for simple sprains the figure eight bandage will prove sufficient. For the more difficult cases, however, the basket splint is in favor. The two are made as follows.

(1.) *Figure Eight*: This bandage is made by using a strip of cheap, unbleached muslin or gauze about $2\frac{1}{2}$ inches wide, and 6 to 8 feet long. Flex the foot and make two circular turns above the ankle to anchor the bandage—going counter-clockwise on the right foot and vice versa. Then bring it down the inner side of the ankle under the arch and up the outside of the foot. It is then carried across the foot up and around the ankle and back to the inner side of the foot so that the first procedure is repeated. Repeat until the ankle is well braced, then the end can be split and tied, or secured with adhesive. Factory cotton is good but it is bulky and apt to fill up the shoe too much. Adhesive tape can be used very well for this bandage, and does not need as many turns.

(2.) *Basket Splint*: Use strips of adhesive tape, 1 to $1\frac{1}{2}$ inches wide. The longest strips will be from 12 to 15 inches. Flex the foot and run one strip down the back tendon (the tendon of Achilles) and under the heel and sole of foot. Then start a strip on the uninjured side of the foot, usually the inside, a few inches above the ankle, and carry down the side of the foot (close to the Achilles tendon) under the heel, and up the opposite side of the foot to the same height, or better yet, a trifle higher, as

where first started. The next strip will be horizontal instead of vertical. Fasten the middle of the strip at the back of the heel and carry the ends along both sides of the foot, toward the toes, but do not make the ends quite meet. The remaining strips are applied alternately, vertically and horizontally, until the whole of the ankle is well covered and supported. All strips running in the same direction will overlap each other about one half inch. Give the bandage five or ten minutes to set, before the person attempts to walk. Otherwise the bandage may slip. If slipping, reinforce with a "figure 8."

e. *Bad Arches*: Weak arches need to be properly taped. In very bad cases it is almost impossible to do much to relieve them. The ordinary figure eight bandage made of gauze or of adhesive tape—two inches wide—is frequently used to strengthen and hold up weakened arches. This bandage should be used in every practice and game. In fact it is wise to keep a bandage on at all times during the training season. Adjust the bandage until the greatest relief and support is given; usually this point will be found when the pull is made on the inside of the foot—just the opposite of the case of the sprain.

The common commercial arch supports of steel and leather are too heavy to be serviceable in a game, and besides many trainers regard them as useless. However, an arch support may be cut out of felt so as to fit the particular person's foot, and held in place by adhesive. The felt pad can be made to conform to the space under the arch of the foot. After placing the pad in position, use a strip of 3-inch adhesive to hold it in place. This strip must be long enough so that when an end is brought up each side of the foot it can be made to overlap. Before overlapping, split each end in half. The ends of the two lower strips made in this way are brought together just at the base of the toes; and the two upper ends likewise are brought together to overlap just over the instep. A very necessary thing is to fasten the inside lap over the outside one in both cases, so that the brace and pull is from the inside.

Another very good bandage is made with 3 strips of 1-inch adhesive in the following manner: Start the first strip on the outer side of the instep and bring it down under the foot and then up and across the instep so as to attach to the outside of the shin about 4 inches high. The next strip overlaps slightly, only it starts back toward the heel, and ends up nearer the middle of the shin. The third strip overlaps still farther back towards the heel, and ends up on the shinbone. If necessary a fourth strip may be used. Avoid bringing pressure on the little bone underneath the ankle on the outside of the foot, as pain will result otherwise.

f. *Charley Horse*: This is the name given to the injury which results to the muscles of the upper leg, after a blow, or a strain occasioned by running hard on cold days without warming up properly.

In treating do not rub too hard, and never beat or hack as this only injures the already injured muscle substance. Bake well with either

moist or dry heat. Hot towels, or better still, strips of white blanket, are most simple and effective. A thermolite hand lamp is sold at ten dollars, with an attached reflector. This outfit is suitable for applying heat. The new Violet Ray machine is effective, but its cost of approximately one hundred dollars makes it prohibitive in many cases. Gas or electric bake ovens give high temperature without blistering. Either of these can be made cheaply by taking a packing box approximately $3\frac{1}{2}$ feet by five feet, cutting out both long ends, and padding the sides with an old comforter, and putting a heavy cover over each end that is open. Place three 750 candle-power lamps on the upper inside of the box, mount the box on a trainer's table, and you have a first-class apparatus. The treatment varies from 7 to 30 minutes, with only the affected part within the box.

Use olive oil or the guiacol-glycerine solution to prevent blister when baking or applying hot cloths. Do not rub at all at the early stages. Later use a light massage, always upward. For protection put a papier mâché pad on the injured muscles and fasten it tight with adhesive tape.

g. *Tender Feet*: Bathing the feet in a cold water solution of one half pound of sea salt, mixed with one half pint of vinegar and a teaspoonful of alum will tend to toughen them and prevent blisters, tenderness, and soreness. Another common remedy is a mild solution of tannic acid—about a handful to a bucket of water. Still another way of treating is to obtain a compound tincture of benzoin which can be obtained already put up, and paint it on the feet with a brush after practice. Frequent changes of socks should be made.

h. *Gym Itch*: This very contagious skin eruption is due to friction of the supporter in the crotch, or of woolen jerseys in the armpits, and should be treated with a very strong solution of lysol. Simple cases of the disease are treated by washing the affected parts with a three percent solution of lysol, or the bichloride solution, or iodine, if not too strong. Another application is a paste made of sulphur and sweet oil. However, for persistent cases, these treatments are not adequate. Then a mixture of sodium hyposulphite, 1 part to 4 of water will prove more satisfactory. Perhaps the best prescription of all is the following: Acid benzoic 6, acid salicylic 2, petrolas 30, lanolin 30. The affected parts should first be washed with a green soap and the treatment applied after practice.

i. *Sideache and Cramps*: Massage, circular and deep, will be found beneficial in these cases. Breathing deeply, dry heat, and hot fomentation are other aids in allaying the pain. The sipping of a teaspoonful of peppermint or Jamaica Ginger in a wineglass of water will help give relief.

j. *Diarrhea*: This is frequent just before a game and is due to nervousness. For emergency relief use lead and opium tablets ONLY under the prescription of a physician, as the remedy is a powerful poison. The trainer can use a chalk preparation, which is obtainable at any drug store, without a physician's guidance. For ordinary cases a laxative of salts or mineral water to cleanse the bowels thoroughly of indigestible matter

is the best treatment. Boiled milk added to the diet in small quantities is often helpful in preventing this condition.

k. *Constipation:* Things helpful in remedying this condition are: laxative foods (certain cereals, fruits, etc.), drinking plenty of water, regular habits of evacuation, and abdominal massage. Cathartics and enemas on account of their weakening effect should not be used immediately before a game. Three days before a game should be the closest to give a laxative. Pluto water, castor oil, and Rochelle salts are strong purgatives; phenolphthalein and American oil are good mild ones. One or two 5-grain cascara tablets is another mild treatment. When absolutely necessary, a warm enema might be administered in the morning before an evening game. The enema does not leave the weakening after-effects of a laxative.

l. *Gas on the Stomach:* A teaspoonful of bicarbonate of soda in a glass of water was the old favorite remedy but it has been found that soda gives only temporary relief. The use of magnesium carbonate or magnesium oxide according to the directions on the package is much better.

m. *Biliousness and Nausea:* A teaspoonful of essence of peppermint in a wineglass of hot water, sipping slowly. Fresh air and exercise are beneficial.

n. *Boils:* The trainer should not handle these cases as he is liable to become a carrier of the infection to other players. Boils usually come early in the season when men constipate if overworked. The best thing to do is to send the man to a physician. Be sure to take away his towels and sterilize his equipment.

o. *Colds:* This common ailment should be prevented whenever possible. Keeping the general condition and vitality up to normal, taking care as regards exposure to fluctuations of rain, heat, or cold, keeping out of drafts when perspiring, and wearing rubbers on wet days are good checks. When a man has a cold, do not work him too hard, for in such a condition it is easy to strain the heart.

The treatment is to give a physic of castor oil or bromo-quinine pills, and sweat the man when he retires to bed by giving him hot lemonade and piling heavy blankets on him.

When the cold is on the chest an additional thing to do is to use an external application of camphorated oil, then cover it up with flannel. Guiacol and glycerine or Gowan's Preparation as already prepared answer the same purpose. If in the head, putting mentholated vaseline up the nostrils will also be of help.

p. *Nosebleed:* Cold water should be applied to the back of the neck. Plug up the nostril with cotton and pack a roll of gauze under the upper lip against the teeth and gums.

q. *Ruptured Blood Vessel:* This often comes after a player has been bumped, without the skin being broken. A lump will swell up to about the size of an egg, and become badly discolored. The elbow joint fre-

quently suffers the injury. Use alternate hot and cold applications, the cold first. Any of the treatments mentioned in the treatment of charley horse are helpful. Consult a physician for the ultimate treatment.

r. *Wind Knocked Out*: Place the player on his back and use artificial respiration. Grasp him about the waist, raising him slightly as you press in on the lower ribs with the fingers. Then release the pressure quickly, and lower him slowly. This procedure is then repeated, at the rate of not more than fifteen times to the minute, until the wind is recovered. A dash of cold water in the face will help to stimulate the respiration. If the recovery is slow, the player should be removed from the game as there may be an internal injury.

s. *Collar Bone Fracture*: An indication of this is a drooping shoulder, and the man will attempt to support the arm on the injured side. The player loses all voluntary control of the arm. Get the player in as comfortable a position as possible, and obtain a physician at once.

t. *Torn Ligaments*: Massage the shoulder with the guiacol-glycerine solution, applying heat while massaging. When a ligament is causing the trouble the arm will usually hang straight down, the player being able to move it inwardly, but not being able to lift the hand to touch the back of the head.

u. *Water on the Knee*: This is shown by a swelling under the kneecap. It should be attended to quickly. Use the guiacol-glycerine solution. Also apply an antiphlogistine poultice twice a day.

v. *Injury to the Scrotum*: Lay the player on his back and slowly raise the knees, pressing them gently against the abdomen. A cold towel applied to the scrotum will relieve congestion and pain. If the man is removed from the game the cold towel should be kept applied, and if possible, an ice pack obtained. A severe case should be referred at once to a physician.

w. *Injured ribs*: A sign of such an injury is difficult and painful breathing. Treat by taping the injured side to limit the chest motion, applying the strips when the man has let his breath out and is relaxed. Keep the man warm and give a stimulant to counteract the shock.

CHAPTER VII

THE TRAINING SEASON

1. SCHEDULE

A college schedule should average 18 to 20 games, of which not more than 12 are with important rivals. The order of games is important. When possible, the schedule should be one that is graded in difficulty, starting out with practice games and gradually taking on more difficult rivals until the peak of the season is reached. After the season is under way, two games a week can be managed. A team that develops slowly in this way is bound to have superiority in the fundamentals over a team that has to stress teamplay early in the season because of meeting an important rival.

The college season usually has a few practice games in December, and the regular season starts in after the Christmas holidays. The time previous to the Christmas holidays should mostly be spent in conditioning work and in the acquirement of the fundamentals.

The schedule for high schools should be modified so that it does not include more than 12 to 15 games. One game a week is plenty unless the additional game that is added is of a practice nature. High-school players should not have to be keyed up continually for games with evenly matched rivals. It is not the additional exercise that wears a team down when too many hard games are scheduled, but it is the mental tension brought on by the keen rivalry.

If possible, the first few games should be played at home as there is much more chance of victory in that case, also a chance to experiment with more players. Familiarity with the home court, and the added confidence that new players have in playing before a home crowd, are aids in winning. Victory for a starter makes for morale.

A defeat early in the season at the hands of a team admittedly superior, and not a natural rival, will not damage the morale. In such a case as this, a benefit is really gained, for the weaker team will gain considerable experience from being pitted against more matured and skilled players.

Keeping a team on edge too long will surely bring about a slump. Between the hard games there should be periods of relaxation.

If the slump is one of mental staleness from being kept under a high nervous tension too long, then the players should be laid off entirely, with their minds occupied on other things. If, on the other hand, the slump comes from physical over-tiredness, then the players may profitably be laid off for a day or two, with the workouts made lighter until they are back to normal.

An important thing to note is that after a team has been laid off for some time, that they should undergo a stiff scrimmage, although not a long one, close to the next game. Even a very short scrimmage the day

before the game, will be a good thing. The idea in this case is to key the players up again.

When the two games are scheduled on successive nights, it is wise forethought to put the easier game first. In this way, you are almost sure to win the one game, and the substitutes can be inserted if a good lead is obtained. A victory will be an incentive for a win the second night.

Long trips are to be discouraged. A basket ball trip is harder than any other on account of the playing being at night, and it is difficult to sleep in strange beds after the excitement of hard games. There is a desire to talk over the games, and the coach is kept busy seeing that the players do not get into pranks or start roughhouse. Even a two-game trip is bad from the standpoint of the best playing of the team; financially there is a reason for scheduling two out-of-town games together.

After a long train ride it is a good idea for the players to take a short walk before eating or playing.

Many teams take long training trips during the Christmas vacation. This is a good way to experiment and try out a lot of men as the teams that are met are not natural rivals and winning need not be considered paramount. However, the precaution should be taken not to schedule any important games at home following such a trip, as the team will suffer a let down. It will take at least two weeks to recover from a trip lasting a week or ten days. During the period of recovery easy games should be on the schedule. The players will be making up for lost sleep and react slowly when on the floor. While it is too early in the season for them to be stale, a sign that they are over-tired will show in the fact that they will be off color, but will show flashes of form in sudden spurts.

On a two-game trip the college teams frequently arrange to play on Saturday and on Monday nights. There is a reason other than the idea of giving a day of rest between games; that is, the fact that on the college schedules there is apt to be a long train ride between the two stops. If a sleeper is taken, it is difficult to rest; and if the trip is taken by day it tires the men, and also fails to give the team a chance to take a morning practice on the strange floor to get accustomed to it. When it is necessary to take a sleeper ride, the middle sections should be secured instead of those at either end, which are over the wheels and get the jolting.

The high-school teams on a two-day trip find it better to play Friday and Saturday nights, as the distance to be travelled is shorter and there is less loss of school time. Usually a team will play in good form the second night handrunning, for even though tired out physically, the men are still so keyed up mentally as to be able to play on reserve force. However, if a third hard game is attempted the team will most likely go to pieces.

Most states now conduct basket ball tournaments for their high schools. This means that a loss of a game during the regular playing season need not be considered too seriously, as the state championship is usually decided at the tournament. Coaches should conserve the power

of their teams, as the basket ball season is the longest of any school sport, and a team carried at full speed throughout the season is apt to be stale for the tournament. Big scores in the early tournament elimination should not be tried for; instead, the team should save its men as much as possible, starting the good combination so as not to be taken unawares, but substituting as soon as it is safe, and playing a conservative game.

2. HANDLING THE SQUAD

Training should start about the first of November, with the candidates called out twice a week. The experienced players or the men out for football should be excused, but all beginners should come out. The work at first should include many talks on rules, hygiene of training, ethics, team spirit, and general points about the game. The emphasis on the playing floor should be entirely on the fundamentals. This is the time to acquire the technique of the fundamentals, so that by the time the schedule actually commences, the players can do them automatically. It is all right to scrimmage the men whose abilities are unknown, but a different course must be followed with those picked for the squad. With members of the squad, which is large at first, the fundamentals should be continued until the work actually becomes drudgery, because the season is long anyway, and it is well to save the interesting things until they are needed to keep up the interest. Early in the season it is a good thing to have the men come in small groups so that the coach can spend much time in individual attention, a thing that is next to impossible after the team is picked, when emphasis is bound to be on teamplay.

The squad should be gradually reduced. It may be necessary to make arbitrary cuts, but many men drop off of their own accord as soon as they see that other men are being given preference in the teams chosen for the scrimmages.

While a large number still remain out the older and experienced players can be used to good advantage, by placing them in charge of squads of new men. This not only gives the coach more assistance, but is a help to the regular players, for they will have to think basket ball to answer the many questions that will be brought up by the teams for which they are responsible.

The squad that is finally chosen for the season's schedule, should consist of ten to fifteen men. If the substitutes rank evenly in ability, then the larger sized squad must be kept. When plays are given out to the first team, it is well to try them out first against one of the weaker squads. They will work better, and the result will be that the players will understand them and have more confidence in them. The sooner the coach can decide on his regular men, the better for the teamplay, which is aided if the same men play together. Changing men continually is a weakness, for smooth teamplay is impossible until each new player adapts himself to the peculiarities of the others, and vice versa.

When the coach makes his decision on the right men to compose the team, he should stick to it regardless of the advice that will come in from all quarters. Of course this does not mean that the coach should be stubborn in his attitude in favoring a man who is clearly not doing what is expected of him. If the coach feels that such a player is off form temporarily, it is better policy to keep the latter out of a few games, or substitute him after a game has been started. This gives the impression that the coach is showing no favoritism; and often the player is benefitted by the short layoff or by being given the status of a substitute, which puts an end to the criticism that may have been a contributing cause to his poor play.

The early season affords a good time to learn the temperaments and characteristics of the individuals out for the team. This may mean that some men who are retiring or lack confidence will have to be encouraged; while others, who show tendencies to individual play (to shoot too much) must be subordinated; others of passive, happy-go-lucky, or loafing dispositions must be driven. Men who lose their tempers quickly will need to be shown that they are injuring the cause of their team.

Develop endurance in the players through the actual game. Many coaches try to develop wind by long distance running, but this in itself is not sufficient. The game requires quick stopping and starting, and efforts by spurts rather than steady continuous work. Where work on the track is introduced, the best results have come by having the men run fast and slow laps alternately.

A coach should develop high-school men through set and rigid rules and types of play. They lack judgment. College men are more mature and can be allowed more initiative.

During the preliminary season the weight chart must be watched very closely. The practices should be increased from two to three weekly, then to daily. After the daily work starts there will be a tendency for the men to lose weight, then gradually to regain it, and maybe go beyond the original figure. The chart should provide for weight taking before and after practice. The loss of two to four pounds in one practice should be regained at the beginning of the succeeding day's workout.

As the season is a long one, carrying on until the middle of March, and even to the first of April when district and state tournaments are held, great care must be taken not to work the men too hard, as over-training will surely result. It must be remembered that indoor work is more exacting than the same amount of work in an outdoor game.

The new coach starting out with a team will find it more profitable to stick to a type of play that has been worked out by an older coach and proved successful, rather than to experiment immediately with his own ideas. After he has had a few years' experience he will be apt to have sound ideas that are not too theoretical, and he can begin to experiment gradually with them.

The successful coach is one who always uses foresight in planning for

the seasons in the future. He builds for the next year by seeing that the second team is given good attention and opportunity to get experience in games. The coach of the second team should make it a point to use those players who have years of service ahead of them. Many coaches of the second team overlook this point and go after victories instead of building a nucleus for the first team from the younger players. The coach who has charge of the second team will find that his best way to give service is to give a thorough grounding of the fundamentals to the players in his charge, rather than to try to perfect any elaborate systems of teamplay.

It is always best for coaching success to end up strong. One of the worst things a team can do is to start out with a string of victories, and then meet disaster. The spectators are fickle, and think mostly of the moment. If the team ends up this way, they blame the coach for misusing good material; on the other hand, if the team ends up victoriously, they give the coach credit for having done wonders in developing green men.

3. PRACTICE SESSIONS

Every coach should have a definite plan of the day's practice beforehand. Too many coaches wait until the actual practice period to decide what the schedule for that practice is to be. Such a haphazard plan not only wastes a good deal of time but is apt to be the cause of careless attitude on the part of the players which in turn makes for loafing and a bad spirit. Start on time. Then, have the practice session divided into shorter periods, thus giving a regular time schedule for each type of work. Of course, under special circumstances, the schedule can be modified to stress more the weaknesses that develop. The schedule may well be posted, with the manager blowing a whistle at the expiration of each period. Such a plan is especially valuable where the time is limited. With events run off in pre-arranged order like this, the practice periods can be shorter. Basket ball is different than an outdoor game, and there is a strain from standing on the hard floor, so no time should be wasted in dawdling.

Actual scrimmage is the best way to develop teamplay, but this is strenuous on the men, and most coaches overdo it. After the season is about half over, with the team practically picked, and the teamplay developed, the scrimmage sessions should be short. If the team is playing two games a week, it is advisable to eliminate scrimmage entirely; with high-school boys, the heavier they can be kept the better. When a high-school boy loses weight he should be relieved of scrimmage work.

After a game it is best to exercise mildly, rather than to lay off entirely. The mild exercise will help to loosen up the muscles, whereas entire rest will keep them stiff and sore. Violent exercise at such a time is bad, for the reason that strains are almost sure to result.

There are coaches who advocate the holding of practice periods in the evenings at the same time the game would come, the idea being that the men are familiarized with the court under the same lighting, and also

are accustomed to exercising the same period after the evening meal. This is the advantage; but against it there are the arguments that the surroundings of the court without the crowd are so different that no advantage can be gained; also, that the evening practice is harder physically and mentally on the men; and, that it interferes more with the school work. These are true: especially is the effect harder on the players, for it is difficult to study or sleep after an exciting scrimmage; while holding the practice in the afternoon permits the men to calm down to a quiet mood for an evening's study and sleep. Necessity often is the reason that causes evening practice; the gymnasium cannot be obtained at any other time.

In order to approximate the conditions of the game, many coaches have their foul throwers practice after the regular workout is over, figuring that the men are heated up and somewhat tired. The only objection is that the shower bath should not be delayed unduly. A better way is to have the men who specialize in this feature practice fifty shots before practice and twenty-five afterwards.

A sample week's workout for a high-school team with one hour for practice is shown below. This assumes that the game is to be played on Friday night.

Monday: Light workout. Thirty minutes to discussion of the game, showing weaknesses and good points of both teams. Any peculiarities of the opponent's style of play are gone over. Diagram new plays.

Twenty minutes' practice standing still and passing. Long shooting with slow follow-up. End up with short shots on run, with man passing ball to the shooter.

Five minutes on practicing styles of teamplay.

Five minutes to end up session with workout system requiring passing while on the run.

In the Monday work, speed should not be emphasized at all. There should be a loosening-up process of all the muscles that are brought into basket ball play. After the regulars have been dismissed, it is a good idea to scrimmage the scrubs.

Tuesday night: Twenty minutes on fundamentals, starting out with shooting, and following with the rebound, dribbling, feints and pivots.

Fifteen minutes on teamplay. Running through plays without opposition. Instruction in defensive work.

Five minutes passing against opponents without trying to shoot.

Twenty minutes scrimmage demonstrating plays and defenses that have been practiced.

Wednesday night: Twenty minutes on fundamentals. Same as Tuesday.

Forty minutes scrimmage. Try to make as much interest and similarity to regular game as possible.

Thursday night: Twenty minutes talk pointing out mistakes of previous scrimmages, and planning the campaign for the game the next evening.

Twenty minutes on basket throwing.

Fifteen minutes on teamplay—practicing all signal plays from center, out of bounds, etc.

Five minutes running passing without opponents.

Friday night: The Game.

Saturday: A good walk, preferably a stroll into the country, to remove the stiffness from all muscles.

The above schedule is merely a tentative sample of a practical weekly program of work; one that has given successful results. The coach may alter it to suit conditions. One thing that is important is that the periods should close with a vigorous workout, with the players sent immediately to the showers, there to stay a short time only.

The College or University Weekly Program: This should plan on a longer daily workout, of $1\frac{1}{2}$ hours. There is no need to give this in detail, as the plan suggested for high schools can be followed with each division of the practice proportionately increased. There are more occasions to alter the plan, because of frequent midweek games. Too, the weekend game is apt to be on Saturday night rather than Friday. Where this is the case, the Friday workout should be light, the walk taken on Sunday. One extra hard day's work will need to be inserted; this will be on Thursday, with the work similar to Wednesday, but somewhat lighter.

4. WORKOUT SYSTEMS

These are intended to give a systematic and time-saving method of practicing the fundamentals and teamplay, and at the same time creating an interest in the work which might otherwise be monotonous.

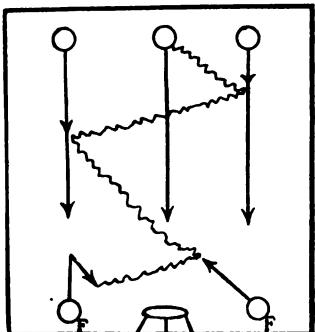
The old idea was that everything the player needed to practice could be gotten in his scrimmage. Today, individual work in the fundamentals has become paramount in successful basket ball coaching, and scrimmage is resorted to for the opportunity it gives of applying this individual technique to actual game situations.

a. *Fundamentals:* Short passes may be practiced by having the squad at one end of the floor, divided into groups of not more than four players. Each group runs full length of the floor and back at full speed, making short passes from one player to the other. As they near the starting point, the ball is passed to a player of the succeeding group, which carries the ball up the floor and back in the same manner. This should be repeated by each group several times, as it is a good conditioning exercise as well. If it is desired not to work the men so hard, the plan can be altered to have three groups, two at the starting point. Then each group needs only to traverse one length of the floor when its turn comes.

A good system to work up the passing game is as follows: Line the center and guards at one end of the floor; forwards at the other end. Now the plays that start to the center's left can be numbered odd and those to the right are even. The ball must always start from the center

and goes to either guard; it then is passed down the floor and each forward gets a shot at the basket in order. When the ball is brought to the basket then the forwards must change their positions to the other end of the floor.

Diagram shows how to start play.

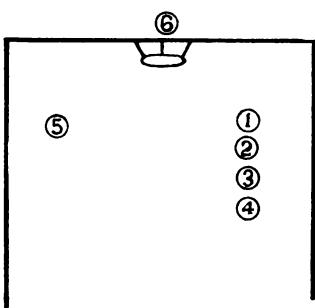


Ball is passed to center's left, then across to the other guard who has run down the floor. The center and two guards work down abreast. Ball is passed across to forward, who hooks passes to the other forward, who shoots. Any number of combinations can be worked from this plan.

The guards should develop accuracy in making their long passes by having a player stationed in forward territory, who may stand under the basket and break toward either sideline, or directly toward the center of the floor, to receive the pass. This can be

varied by having the receiver of the pass stand near the corner of the court and break toward the basket.

Practice on the short shots is easily carried on from the "circle" formation as shown in the diagram, each man shooting, the succeeding player taking the rebound. This can be varied by having each man secure the ball on his own rebound, take one bounce, and then make a "hook" pass, to the following player, who catches the ball on the full run. As the pass will not always reach the player in the same direction with regard to the basket, he will practice in shooting from either the near or far side of the basket.



Another practice diagram for passes and short shots: 6 may be stationary and feeds the ball to the line of men, one after the other. The receivers should get close shots from all angles, banking the ball from both the near and the far sides of the basket, and also shooting clear on shove shots from straight in front of it. A good practice in placing passes ahead of the receiver, and in giving the latter a shot on the dead run, can be obtained by placing a man at 5. 5 passes ahead of 1. The practice can be varied by

moving the line of shooters farther back, and making them take a fast bounce and shot after receiving the pass.

5 can pass to 1, with the latter back-passing to 5, who criss-crosses behind him.

A fast working combination can be made by rotating the whole line. 6 passes to 5, and 5 passes to 1. 6 takes 5's place, 1 takes 6's place, and 5 moves to the back of the line.

A good practice for the long loop shots is shown below. It is also useful in timing the straight rebound.

Each man takes the long shot, then follows it up for the rebound, and finishes by passing to the next man in line. The players should keep shifting their places in the line, so as to get shots from different angles.

To acquire the arch to a long shot, it is a good plan to place a rope at a certain height and make the players shoot over this rope.

Another way is to stand one player in front of the shooter, and make the first man raise his hands over his head when the shooter lets go of the ball, which will make the latter get the right height to his shot.

A workout on the dribble should include a dribble for a short distance, ending with a pass to a teammate under the basket; also, a dribble ending with a "close-up" shot by the dribbler; finally, a dribble, pass to teammate, and return pass to the dribbler for a shot. The technique of pivoting may be improved by starting the dribble with a pivot and later including a pivot around a player stationed in the path of the dribble.

To practice the dribble it is a good plan to place obstacles on the floor at certain distances apart and let the players dribble in and out among them, first working slowly for form, and then more rapidly for speed.

A good method to work for speed on the dribble is to divide the squad into two or more teams, and work a shuttle relay race. Each man dribbles the ball the full length of the court, then gives it to the succeeding teammate, who dribbles it the opposite direction.

To practice the pivot: Line the men up in a row facing away from the basket. Let one man pass to the leading player, and he will pivot toward the outside of the court and then dribble and shoot. Practice pivoting to right and left.

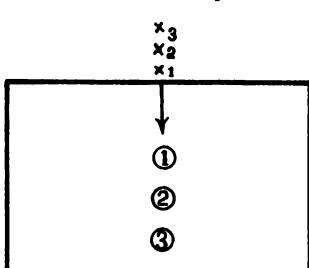
To practice the pivot or reverse at the end of the dribble: Place some obstacle near the basket, and let the players dribble down to it and pivot around it, finishing up with a shot at the basket.

To practice the pivot, back pass, and block: Stand one player in the center of the floor. Let another player dribble, using a trailer up to stationary man. The dribbler stops, pivots, passes back, and cuts in between trailer and stationary man, which will automatically cut the stationary man out of play.

The back guard should have experience in breaking up the play with

two opponents, one of them dribbling, bearing down upon him. Also, the two opponents can stand still at some distance from the basket, one of them taking a long shot, after which they follow up. This gives the back guard practice in taking the ball off the bank and pivoting away from the opponents charging in on him.

The following practice formation is a very useful one which can be varied to include practically all of the fundamentals.



X₁ passes ball to 1, then charges out into the playing court.

Practice 1 on a pivot, bounce and shot; and on a pivot and dribble in for a close shot. Another method that can be used is to have 1 pivot, block, and pass back to 2, who may either shoot or dribble up to the basket.

X₁ then goes to the rear of 3, and 1 to the rear of X₃. This keeps the men exchanging positions.

b. *Team.* The common methods of team practice are, going through the plays from center and out of bounds without opponents (which is known as "signal" practice), and against opponents (scrimmage).

It will speed up the signal plays from center if two players are used in this position and alternate on each succeeding play. This not only speeds up the play but affords a rest for the center who would otherwise get an undue proportion of floor work.

A good practice for teamwork is to line the men up in the defensive half of the floor, with a team of opponents in massed defense in the opposite half. Then throw the ball against the backboard and have the back guard obtain it and pass out to start the play. Practice breaking through different styles of defense, counting to see how many tries are necessary before a successful shot is obtained in each case.

Variations of the regular scrimmage are often used to add interest to the work and to perfect certain phases of the teamplay. One good way is to start the scrimmage in the usual way with the understanding that neither team is to try to shoot, but simply to keep the ball away from the opponents as long as possible. This should not be kept up long as the work is very exhausting. A less exhaustive form of this workout would be to bring the ball back to center after each intercepted pass by either team. The stop-watch can be used to determine the length of time each team is able to keep the ball for the longest single period of possession, and also for the total period.

Another variation which resembles the conditions of the real game is to start the scrimmage as usual but to handicap the first team by not allowing them to shoot. The second team is permitted to shoot but must try to overcome a lead of a small number of points allowed to the first team at the beginning. The second team will try to overtake this lead, while

the first team will play their strongest defensively and also try to keep the ball as long as possible when it is in their possession.

Still another way involving point competition is to play two short halves. One of the teams will be allowed to score during one half, its opponents playing solely on the defensive; and the conditions reversed in the second half. This will afford an interesting comparison of the offensive and defensive work of the two teams.

Another way to give a team good passing practice is to add a couple of players to the second squad; in other words play seven men against five. Or, a regular scrimmage may be staged, with the understanding that no shot made out beyond a line half way to the center of the floor will be counted. This will make the men try hard to work the ball in for close shots, and will make them concentrate on the passing part of the game.

An excellent way of polishing up the defense of the first team is to allow the second team to have possession of the ball out of bounds on the four sides of the court in succession. The second team attempts to score by means of its teamwork, while the first team breaks up the play as soon as possible and is allowed to score one point for each intercepted pass. Play is stopped after a goal by the second team or after a pass is clearly intercepted by the first team, and is started anew by giving it to the second team out of bounds; fouls count one point against the team making them but do not stop play.

The two guards should have plenty of practice in meeting the situation wherein three opponents are pitted against them. The three opponents with the ball may come down the floor abreast; or two may be on one side, and the third on the other; again, a standing forward may lead out to meet the ball, with a teammate advancing toward him on each side; and still again, the opponents may try to criss-cross. Placing the two guards against these varying situations is valuable experience for them.

c. *Before games.* The purpose of a workout before a game is to accustom the players to the surroundings, especially the lights and crowds. This is helpful even though the team is playing on the home court, and is obviously necessary on a strange court. It enables the players to get their "eye on the basket" and to judge the speed of the banks in following up rebounds. They must get the "feel" of the floor, and must size up other peculiarities of the layout of the court. Lastly, by means of their shooting and passing, they are fully warmed up and ready to start the game at top speed.

Most teams, in warming up, practice shooting first. The men stand about 20 feet or more out from the basket, each man as he shoots following up his own shot. If it rebounds, he takes the second shot. He then feeds the ball back to the next man in the line.

The short-shot workout, which follows, is more vigorous. The circle formation is used and a player dribbles in to the basket and shoots while

on the run. He then rolls the ball out to the next teammate, who picks it off the floor and repeats the process. The shots should be practiced from both the right and left sides of the basket, as well as the front. Other teams use a circle formation with a man under the basket passing the ball out to each shooter. This final warmup for the players who are to start the game is taken in various ways. Some teams let the five men who are to start remove their sweaters and run around in their half of the floor making short passes. Again a vigorous perspiration can be worked up by having these five men alternate shooting and passing. For example: No. 1 shoots. No. 2 follows closely, catching the ball if possible before it touches the floor, and passes to No. 3. No. 3 shoots. No. 4 passes, etc.

If a man has a good eye for shooting before the game, it is best for him not to shoot too much. A player who is off form should shoot as much as possible in order to gain his "eye" and get complete confidence.

Players who are underweight or of nervous temperament do not need the full workout before a game.

Some coaches find it is a good plan to take their team from the floor about ten minutes before the game is called. The men are taken to the dressing room for last instructions and a little rest. This has given good results.

The question arises as to when the foul shooter should take his practice throws before the game. It is unwise to have him practicing from the foul line while the rest of the team are standing idle and cooling off. Therefore, one good time to assign to him is just previous to the final warmup of the five players who are to start the game. If the foul shooter finds that he has a good eye, there is no need for him to throw as often as he would on some other occasions.

One criticism of the foregoing plan is that the consecutive throwing of fouls is not similar to actual game conditions. If so desired, the throws can be scattered by having one throw from the foul line as a part of each round of the circle formation practice. After the attempt from the foul line the succeeding player takes the ball from the rebound on the run, thus starting a new round.

CHAPTER VIII

FUNDAMENTALS

1. CATCHING

The ability to handle the ball is the first requisite of the player. Players should learn to catch and pass from any position, with either or both hands; to catch any kind of a pass anywhere, while on the run, or while jumping in the air.

The players should practice these things both standing still and on the run. A very important thing is to teach them the habit of getting up into the air for tip-offs and for other high balls, as this gives an advantage in taking the ball away from other players who are after it.

The easiest place to catch is near the waist or at the height of the shoulders. This is one of the reasons why the pass should be fairly high. If passed directly at the face, however, the eye cannot judge the distance accurately; fumbling is almost sure to result because the player instinctively ducks or closes his eyes. Other causes of fumbling are nervousness, taking the eyes off the ball before it is caught, or catching with the hands in the wrong position. The last two faults can be corrected; the first one gradually wears off as a player gains experience and confidence in himself.

Catch the passes close to the body, letting the hands "give" slightly. The elbows should be bent, the wrists should be pliable, and the hands should be spread in funnel shape away from the body. Do not fight the ball, or stick the fingers out straight. The hands should be in almost the same position as the hands of the baseball catcher, with the fingers spread out, letting the force of the ball bring the hands in position to throw, rather than catching the ball with the fingers rigid, then bringing the hands back for the throw. The ball should be grasped in the fingers but should strike the broad surface of the hands first, then the fingers should press in to hold the ball. Injuries to fingers will rarely happen if the ball is caught right, with the fingers slanting slightly upward or downward—the slant being upward if the ball is caught above the waist, and downward if below the waist. It is well to put rosin on the hands before a game.

2. PASSING

Passing is one of the most important fundamentals. It is the part of the game that spectators enjoy as much as anything. When two good passing teams meet together, the game is bound to be fast and clean; whereas ragged passing results in the ball being on the floor much of the time with a scrambling for it that is bound to result in rough play. A good passing team gains confidence as a result of its sure control of the ball; for while the ball is in its possession the opponents are unable to score. This bears out the good football maxim, a good offense is a good defense. There are several types of passes which are classified and described.

a. UNDERHAND

The underhand pass is made with either one or two hands. The height from which it is made varies from the knees to the waist. The arm reaches downward with the wrist and fingers extended downward also; if a two-handed pass, the wrist and fingers are held downward in similar manner. As a general rule it is more useful to a team with small players than one composed of taller ones.

1. *One-hand Pass.* Usually the one-hand pass is a short, swift pass, made from the height of the middle of the thigh, with the elbow slightly bent. There is considerable wrist snap. The palm of the hand faces the direction of the throw. There is an upward drive to the pass so that it usually comes to the receiver just below the belt line. The one-handed pass can always be used to advantage by short players. There is some disadvantage to its continual use by tall men, because when running, they are apt to lose balance when reaching over for it, or again, the ball is apt to hit the knee and be fumbled.

2. *Two-hand Pass.* The underhand pass, as used with two hands, is found wherever the short-pass game is the style being followed. Both short and tall players need it frequently. The two-handed pass has not the snap or speed of the one-handed pass, but is more accurate and easier to handle. The player making this pass usually brings the ball close to the body about thigh high, and then relinquishes it with a sweeping, graceful full-arm motion, nearly always taking a step in the direction of the throw. Where the step is not taken, the pass is to be made with more snap.

Common uses for the double underhand pass come in the following situations.

1. Following a pivot, when a pass is needed to a teammate who is trailing the play or circling behind the play.

2. In the short-pass game when a criss-cross style of team play is used. The teammate who receives the ball is meeting it, and may be either ahead or behind the passer.

3. It is the easiest way of getting rid of the ball quickly after receiving a bounce pass or picking up a free fumble.

4. When a man with his back to his own basket wishes to pass away from his goal to a man who is advancing toward him. This pass is harder to guard from behind than an overhand pass, and also, the receiver in this instance, needs a float pass to be sure of handling it without slacking speed.

b. OVERHAND PASS

The overhand pass can also be made with one or two hands, the height from which it is released being between the waist and shoulders. Whereas in the underhand pass the arms and fingers are turned down, in the overhand pass they are turned up. In the overhand pass, however, the elbow is bent considerably. The ball is released with considerable elbow snap.

1. *One-hand Pass.* This can be short or long. The short pass is made

with a snap, but the long one with a sweeping motion of the arm. Most generally the pass is made shoulder high, the ball traveling on a line or slightly downward. The palm of the hand faces the direction of the throw, with fingers pointed up, and spread behind the ball. The ball is snapped twice, first as the elbow is straightened, then as the wrist releases it from the hand. The sweep of the arm is across the center of the body.

2. *Two-hand Pass.* This is nearly always a short pass. The ball is held on the sides, with palms pressing in, fingers upward, and thumbs toward the body. (Occasionally a team is found coached to hold one hand over and the other under.) In the two-handed pass there is much more emphasis on the wrist snap than in the case of the one-hand pass made overhand. The ball is usually brought close to the body, then released as the arms are straightened. This pass is an excellent one for general use. No other pass gives as sure a control of the ball. It is easy to coach and very accurate.

c. OVERHEAD PASS

This pass is made with one or two hands, more often the latter, with the ball brought high over the head. The ball is passed in the same direction the thrower is facing, and is released with a movement of the wrists. Added momentum is given if a forward step is taken. This style comes natural to tall players, who use it continually in their teamwork in passing back and forth over the heads of the opponents.

It is useful to any player in passing in from out of bounds. If he needs to make a long throw, the one-handed pass is the handiest. When both hands are used, the ball can also be thrown a considerable distance, but the big value comes in the chance to feint in one direction, and then pass or bounce in another, a thing impossible to do with one hand only.

The overhead pass is nearly always found in the long-pass style of game. The guard needs it to get up to the man under his own basket.

d. SPECIAL PASSES

1. *Push.* The combination catch and pass—the push pass.

This is usually used where the men are carrying the ball up the floor abreast, and are handling the ball at full speed. The pass is short and is a natural result of the players going up the floor in straight lines, a type of play whose only chance of success is in unusual speed. In this play the ball is not actually caught, but is merely pushed or deflected in its course by the two hands simultaneously and is not appreciably checked in its motion. This is on the same principle as big league infielders handle the ball on a fast double play.

As regards the mechanics of the pass, the palms face away from the body about chest high, with the fingers pointing upward. The elbows are bent. The moment the ball strikes the palms, the arms are straightened out and the wrists snapped, giving the ball a push to a teammate. This pass usual-

ly travels in a line parallel to the floor or on a level with the shoulders. This pass is effective for a quick return pass to the previous passer.

Another use for the push pass comes when a feint is made to shoot or pass and the ball is then passed in a different direction. In this pass the ball is pushed somewhat lower, more often waist high. It can be bounced, in this sense the bounce being included as a push pass.

Sometimes the push is used underhand, such as the case where the ball has just bounced from the floor and the receiver pushes it to a teammate without stopping to catch it.

2. *The Hook Pass.* This is a special pass of real value. There is one occasion when no other pass will do, and that is when the passer is moving away from the direction of his throw, being closely guarded at the same time. This situation often arises on plays from center; also, it is an absolute necessity for the long style pass of play, where the standing forward breaks out to meet the ball, and hooks the ball to a teammate coming up the sideline who cuts in behind him.

The pass is made either short or long. The ball is pocketed between the hand and wrist, with the fingers spread. The right hand is favored. The pass follows by sweeping the arm over the head with the elbow bent slightly. The player should jump in the air, making a pivot so as to land facing the receiver. The ball is released while in the air by snapping the wrist and fingers. The ball describes a downward course.

This pass is difficult to intercept. It is a speedy pass.

On the long-hook pass, precaution should be noted; that is, the ball should not be released with a side motion, as this will cause the ball to curve.

Many players get the habit of bouncing the ball once before making this pass, with the idea of locating the teammate before starting the hook.

3. *Sidearm.* This is a special form of the underhand and overhand pass, more often the former. The sidearm pass is useful in order to pass around an opponent rather than trying to jam it through or over him, which is a common fault. It is most valuable to tall men with long arms. The body leans to one side, with the shoulder nearest the opponent raised high. In this way the shoulder and back are presented to him forming a natural block. The arms are extended at full length, and the ball may be passed from any height from the knee to the shoulder.

The play is made with both hands or one hand alone. At the moment of releasing the ball, a farther reach is obtained by raising the leg nearest the opponent from the floor.

4. *The Bounce Pass.* The bounce pass has been growing tremendously in favor. Previously used occasionally to meet certain situations, some teams are now going to the other extreme of using it almost to the exclusion of everything else. There is a happy medium. The bounce pass has practical uses in any style of team play, and no team can afford to be without it.

The following situations show the use of the bounce pass:

1. When closely guarded from behind, and it is impossible to raise the ball.
2. When out of bounds, and an opponent is standing close in front of the thrower. After a feint to pass high, the ball can be bounced into the court. It is next to impossible to prevent this pass.
3. It is an effective play when there is a mix-up and scramble for the ball. A player may slap the loose ball so that it will bounce through an opening to a teammate, whereas if he tried to pick it up, he would be covered simultaneously.
4. When a pass is to be made ahead of a teammate who is coming down the floor closely followed from behind. The pursuing guard finds difficulty in reaching off balance to break up such a low pass.

5. Where a player wishes to pass to a teammate, but two or more opponents are between. This situation is found in the front rank of the five-men massed defense. It is useless to make a high pass over the heads of such opponents, as the ball would have to be lobbed, giving time for the receiver to be covered. The bounce pass comes in as the means to outwit the opposition. The ball can be bounced close to the feet of the intervening opponents, so that it will pass by them before they can reach over to block it. The pass should be thrown with speed, and should be low and skimming, so that it will lose little of its momentum.

The bounce pass is always useful as a play to get the ball under an opponent after a threat has been made to pass high. The angle at which the ball should be bounced varies according to the distance of the pass. On short passes the ball should descend at an angle of approximately 45 degrees to the floor and rise at the same angle so that the path of the ball in a complete pass makes a right angle, 90 degrees. The ball should reach the teammate about waist high. On longer passes, the angle made by the ball in its course is larger. The bounce is most effective on the shorter passes.

The bounce is made with either one or two hands, but more often the two hands are used. The ball is usually released with a push; occasionally it is thrown.

6. *Behind Back.* The pass behind the back is rarely used. The play is practically superseded by the pivot and back pass. An occasion sometimes arises where a player is so closely guarded from the front that unless he pivots, the only way in which he can get rid of the ball is by passing it behind his back from right to left or *vice versa*. It is very difficult to make an accurate pass this way, and it is a play that should be resorted to rarely. It is a freak pass, and time should not be wasted in practice on it.

When blocked in front, finished dribblers make an easier back pass than the one just described. Instead of being passed across the back, the ball is flexed straight back to a teammate who is closely trailing. The

palm of the hand is backward and upward as far as possible, and the ball is released with a quick wrist motion.

e. LENGTH OF PASSES

1. *Long.* A long pass generally implies a pass of half or more of the length of the court, or of the entire width of the court. This pass is always a necessity when a man is uncovered and in position to shoot, and you wish to get the ball to him in a hurry. It has frequent use, too, on an out-of-bound play under a team's own basket, when the ball is thrown clear down the floor to a guard coming up. Another possible use for it is in starting teamwork when recovering the ball from the opponent's bank, or from out of bounds under the opponent's basket, made to a tall man at the opposite end of the court, who breaks out to meet it on the run.

The long pass should be quick and accurate and over the heads of any possible opponents in front of the passer. Guards should practice this pass. On a long pass it is a good point, in case an opponent is rushing, to have the passer leap high, reversing the feet in much the same manner as the shot-putter makes the reverse at the completion of his put. This enables a short guard to get the ball past taller opponents.

There is more chance of fumbling on the long passes as the ball must be thrown hard in order to carry the full distance.

There are various reasons why the long pass should be made overhand rather than underhand; in the first place, it carries better; secondly, it can be thrown more accurately; again, it does not have the tendency to curve that an underhand pass will have; and, having height, it is less likely to be intercepted. The pass is almost always made as a hook pass.

The player's judgment should tell him when to attempt the long pass during play, as there is little likelihood of its being successful when players of both sides are closely bunched at the farther end of the court. It is rarely successful when thrown to a man who is advancing in the same direction as the pass, being hard to handle and offering a good chance for an opposing guard to cut in and intercept it.

2. *Short.* The short-pass style of play is commonly used and is best adapted to most teams. The long-pass game needs to be highly developed before it is at all useful. On the other hand, the short-pass offense, in addition to being most practical for the average team, is capable of being developed into just as highly a coöordinated system as the long-pass play. The short-pass system assures better control of the ball.

The short pass should be made snappy. The only time to loop the short pass is when an opponent is between you and your teammate and could block the ordinary pass. In this case be sure that your teammate has a lead of a step or two and can beat the opponent to the ball.

Short passes are generally handled close to the body.

The short pass can be used successfully in either the underhand, overhand, or overhead methods. In this way it is more adaptable than the long pass.

f. GENERAL HINTS ON PASSING

1. The quickest way of passing is to pass from the position in which the ball is caught. No time is then lost in shifting the hands for a set style of passing. A team thus coached will have the fastest kind of teamwork, as the players do not have to stop to adjust the ball, but can pass high if the ball is caught overhead, or pass overhanded if the ball comes shoulder high, or use the underhand pass if the ball is caught low.

2. The speed of passes is an important item. It is essential not to throw the ball hard; especially is this true for high-school players. There should be just enough speed so that the player can catch the ball while on the run without breaking his stride. The slow overhead "rainbow" is equally faulty with the too speedy pass. The longer the pass the more speed. The time not to throw too hard is when a man is breaking toward you. The ideal type of pass is easy to handle, yet has enough speed to it to pep up the team play and keep it alert and snappy.

3. Most bad passes come from inexperience. The player finds his own progress is blocked, and gets excited, making a blind throw. In general, bad passing denotes a weakness in the stops, turns, pivots, and feints, as a player versed in all of these has aids in helping him to control the ball. Losing teams are apt to go in the air and pass wildly. Other bad passes result from lack of decision on the part of the thrower, who makes up his mind and then changes it too late.

4. A bad pass is not always the fault of the passer. He may have allowed for a break by the receiver, who crosses him by hesitating.

5. Fast teamwork implies not only the idea that the ball is thrown speedily, but that it is handled quickly by the player. Catch the ball first; then pass it.

6. A loose ball is nobody's pass. Get after it hard, even diving to the floor if necessary, to regain possession for your team.

7. Don't expect to receive a pass while stationary unless alone under the basket; be in motion.

8. Don't demand too much of your teammate. Pass so that it is possible to handle the ball comfortably—so that he will not be caught off balance. Place the ball in front of him so that he may get it with elbows slightly bent.

9. Don't try to pass to a teammate through an opponent; nor through or into a number of players who are bunched.

10. A bad pass not only breaks up the offensive play, but often will entirely upset the defense. If an opponent intercepts it, the chances are that most of your men are out of position to help in the defense, and an easy score against you is the result, with a bad effect on the *morale*.

3. SHOOTING

Shooting is the ultimate end in the basket ball offense. Without ability to cage the ball most of a team's offensive tactics are wasted, and the team

is weakened in all respects. A team that cannot shoot is weakened in its choice of strategy, as it must necessarily confine itself to a defensive style of game, with its only hope the chance of holding down the opponents to a low score. Likewise it is weakened somewhat on the defense, as a team that carries the ball up the floor and then misses an easy basket has needlessly given the opponents a chance to control the ball, which ordinarily would be declared dead and brought back to center.

Good shooting is due to a natural eye, correct form, and constant practice. A person who starts with an eye for the basket, being able to hit continually about the rim has a big advantage, as form in his case should not be difficult to acquire. However, the technique of shooting is such an important art that many men can develop into good basket shots. Such an improvement often proves to be the case with players who have started basket ball late in their youth and are backward in their coöordinations. Many men have their own peculiar style of shooting, which should not be modified any more than a good batter should have the natural position he assumes at the plate changed. However, a shooter should be all around in his shooting; *i. e.*, not confine himself to one particular style, as there are many occasions when special types of shots are most valuable. The shooter should practice continually on the special shots as well as the standard ones, especially the ones on which he happens to be weak.

a. *The Underhand Loop.* The underhand loop is made by bringing the ball down close to the knees, bending the latter slightly; then with both hands swing the ball upward and forward, imparting a slight reverse spin. The ball is grasped in the palms, with fingers outspread. The elbows are not bent outward, but extended straight away in an easy swinging position. The eyes are kept on the goal while the ball is brought down. The lift changes the thumbs from an almost horizontal position to an erect one. The body raises on the toes in a follow-through.

This is an accurate shot but it has certain distinct disadvantages. It is easily blocked as the arms are being raised, it is a difficult shot to make when on the run, and an extra delay is brought about after receiving a high pass, for the ball must be brought down and then up.

The common uses for it are: first, the shooting of fouls, the technique of which is explained under a different heading; and second, for a long shot by the guard or other player when absolutely uncovered, and alone in the center of the floor. However, there are some players who use this style all the time, having the knack of getting the ball away quickly.

In the early days of basket ball, the underhand method was the standard way of shooting. It is the natural throw. Then it fell into disfavor as the overhand loop came into vogue. Now it is coming back into usage, but with this change: instead of making the lift shot, an upward wrist snap is used exclusively. This type of shot, when used with the hands to one side of the shooter, is fairly accurate when shooting off balance, as it depends on the wrists only.

b. *Overhand Loop.* The overhand loop shot is the best all around long shot, and should be mastered by every player. This shot is made by bringing the ball up in front of the chest with both hands, then extending the arms fully so the ball goes up past the face. The jumping foot is advanced. An advantage is gained by springing from one or both feet as the ball leaves the hands. The elbows should be kept close to the body in an easy, uncramped position. Many beginners have bad form in that they bend the elbows outward, keeping the wrists stiff. By doing this they cannot let go of the ball without exaggerating the twirl, and it is practically impossible to get an arch.

The ball will always have some reverse spin, but do not overemphasize the spin. There are three forms of mastering the long overhand loop. First, by turning the palms of the hands inward and then outward, the ball rolling off the thumbs and ends of the fingers, the wrists giving a slight snap at the moment of delivery. In this delivery the hands are facing each other first, and the moment the ball leaves the hands the palms are turned away from the face of the shooter. Second, the hands are placed slightly closer together than in the first method, with the palms of the hands away from the face and the thumbs pointing toward each other. The ball rolls off the tips of the fingers at the moment of delivery. This is more of a push than the first method. It has the advantage of giving longer distance as well as accuracy. The third way of lofting the ball uses the same preliminary mechanics as the second method described, but the method of releasing the ball is different. In the third case, the ball is given a push with the hands and wrists held stiff. Neither are the fingers whipped under the ball.

In all of these styles of the overhand loop the ball should be supported lightly in the palms of the hands, with the fingers spread. The heels of the hands should not touch the center of the ball. Care should be taken that the same momentum be imparted to the ball by each hand, otherwise the ball will be pulled to the side last released. The arms should straighten out to the fullest possible extent, with the ball leaving the index fingers last, enabling it to be controlled to the final moment of release.

Arch the ball high, as the straighter it comes down the larger the circle it has to drop through, and if it hits the rim, it will often bound up and come back through the basket. There are three other reasons for the high arch. It is a harder shot to guard, because there is less preliminary motion, allowing quicker getaway, and the direction is over an opponent's guard; it is an easier shot to follow in for the rebound because the ball will tend to bounce straight up into the air if missed and come down vertically; and lastly, when the ball descends perpendicular to the floor, the chance of its hitting the backstop and going into the basket is bettered, accordingly as the angle to the rebound is lessened. Some coaches emphasize the acquiring of height by making their men crouch low at the start of the shot.

Shoot clear of the backstop, as then you will not be at a disadvantage on a strange floor; also, if the shot has been a bit too far, you have a second chance that it will rebound from the backstop and go into the basket; and again, the shooter will not have to allow for the many variations in the hardness of the ball.

The overhand loop is used by some of the best foul shooters, their argument being that they do not have to master two styles of shooting. The technique is explained later.

c. *Carom.* The easiest and surest shot when close under the basket is the carom shot, in which the ball hits the bank before entering the basket. Some players use the carom as far out as the corners and are successful, but they are exceptions.

Close-up shots at the side of the baskets are generally made with one hand. This shot often starts out with the ball held in both hands but finishes up with one. In this case it is not a bad idea to let the ball rest in the heel of the hand. On the carom shot the player jumps and locates the basket after jumping.

In jumping on a carom shot to the right, take off for the leap on one foot, preferably the left one, raising the opposite knee high. Sight the basket while getting up into the air, carry the ball up with the right hand and give "English" toward the basket as it is released. The "English" is given toward the basket and slightly downward.

The height above the basket at which the ball should strike is variable. It may depend upon any of the following things: the extent to which the ball is blown up; the amount of "English" given to it; and the rigidity of the basket. After a few practice turns the experienced player will generally get the "feel" of the backboard.

The opposite directions apply to a carom shot to the left side of the basket, with the exception that in the case of a right-handed player the two hands are often needed to control the ball until it is released. A common fault on this shot is for players who are crossing under the basket to release the ball before they have worked into the clear on the far side. This results in the ball hitting the under rim of the basket. On this shot from the far side of the basket, the ball should hit the board at a higher point above the basket than in the case of a carom from the near side, for the reason that with the back turned to the basket it is impossible to put as much "English" on the ball.

If the player is crossing under the basket on this play, instead of coming into it, he will find himself with his back to the basket, and will have to twist the body toward the basket while getting up into the air. If the ball comes to the player when he is in such a position under the basket that he cannot jump, nor take an additional step without "progress," then the thing left for him to do is to use the overhead hook.

Often a player will be coming into the basket at full speed at the time his shot is to be made. The great difficulty in this case is to keep from im-

parting too much speed to the ball, which in turn rebounds the ball so hard that a basket is impossible. It is necessary to relax the arms and float the ball up to the bank. This requires difficult coöordination and can only be acquired by constant practice.

The following diagram illustrates the use of the carom shot as distinguished from the loop shot that has been explained.

AC—15 ft.

BC—15 ft.

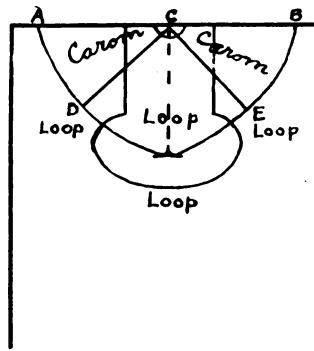
C—Middle point of end of court.

D—Middle point between A and F.

E—Middle point between B and F.

F—Foul line.

CF—15 ft.



d. *Special Shots.*

1. *The overhead two-handed toss* is used by tall men when at medium distance from the basket and guarded from in front. The player shooting leans back, often balancing on the one foot, while bringing the ball over the head with both hands for the toss shot.

2. *The hook shot* is made almost in the same manner as the hook pass, except that the ball is let go differently so that it goes upward into the air instead of being brought downward as in the case of the pass. Not having such a full sweep, there is not the same speed as on the hook pass. The player attempting this shot is going away from the basket and is generally being guarded from the rear or side so that he cannot turn. The ball is brought over the head in a sweeping motion.

A man facing the basket may catch the ball off the backboard, step to the right or left according to his position on the floor, and use an overhead hook shot. Such a shot is very hard to guard. A man is a dangerous basket shooter who can use either right or left hand on this shot.

Another good hook shot is as follows: The player is under the basket, facing the floor. A pass is made to him. He takes one step either to right or left, pivoting and facing toward the basket, using an overhead hook shot. This is also a very difficult shot to guard.

3. *The one-hand push or shove shot* is used by some players at completion of a dribble down the floor. Instead of using the bank they leap high at the conclusion of the dribble and push the ball from the ends of the fingers so that it goes into the basket clear. As the player goes into the air, it is a common thing for him unconsciously to kick the feet together in an effort to get height, similar to the additional impetus a broad jumper gets from his hitch while in the air.

e. *General Hints on Shooting.*

1. When a player is alone in the field, he should dribble closer to the basket, or even bounce once in the effort to gain ground.
2. Practice shooting on the run.
3. Shoot at the top of the leap and from the shoulder.
4. Do not shoot when off balance, or without first locating the basket.
5. Shoot clear on long shots; arch the ball high; do not spread the elbows.
6. Follow the rebound whenever possible.
7. Do not grip the ball hard; let it rest lightly in the hands. Relax the muscles instead of tensing them.
8. Do not exaggerate the spin, as proper form in shooting will give the necessary spin without conscious effort.
9. Watch the footwork. It is important for each player to discover which foot is the natural one from which to leap or take off in making the shot, on the same principle as a high jumper or hurdler works. This should come natural in time, but it is important in teaching the beginner.
10. Insist on the players practicing shots from around the foul circle, as this is a point where many shots occur, yet little practice is given to this length shot.
11. In practice before a game on a strange court, all players should note whether the banks are fast or slow, as this will aid in controlling the shots and will be of service in properly timing the following up of the rebound.
12. Banks that are not rigid help a team that do not arch their shots. *Vice versa*, they handicap a team of good shooters, for the high arched shots often bounce out. Glass banks are very fast, and loop shots must be high and clean.
13. On loop shots: have the feet spread with one slightly in front—a natural spread. The body above the hips is erect and relaxed. Leave the floor when shooting—a man seldom gets a chance for a shot while standing still unless it is an extra long shot. Get into the air rather than gain distance.
14. Position of body after shot: land with body erect, knees bent, and feet spread apart, and take short steps toward the place where the ball is to land. This requires lots of practice in timing.
15. Look toward the basket before starting the shot. Do not take the eyes off the basket until the ball reaches it. The majority of players watch the ball instead of the basket. When the ball reaches the back-board or the basket, the man will be able to follow it. Aim to throw so that the ball will drop just over the rim.
16. Aim at something. Do not make wild shots. You can figure that when a team starts to shoot wildly it is in a bad way.
17. Do not change a man's style of basket shooting in the middle of

the season. This throws him off his stride. Try to change it in the early season workouts, and then if no improvement seems to be forthcoming, discontinue the effort.

18. A good thing to drill in the minds of the men shooting baskets is that they are not going to miss. Confidence in himself usually makes a man good if he has other natural abilities.

19. Shooting short is often due to lack of confidence; shooting wildly, to lack of calmness under stress.

20. Do not spend all your time on your favorite style of shot. Practice to improve your shooting weaknesses.

f. *From the Foul Line.* The importance to a team of having a good foul thrower cannot be overestimated. In nearly every close, hard-fought game, points from the foul line are the deciding factor. In one important game played between two eastern colleges in which the final score was 11 to 10, the winning team did not make a single field basket. The idea that it is a discredit to a team to win on the superiority of its foul throwing is a mistaken one. When a point is made from the foul line, it only partially offsets a loss of two points which might have been made had not the opponent fouled. A foul thrower is making a good record when he can consistently score seven out of every ten tries.

The form used by the majority of foul throwers is that described as the "underhand loop." There are some players who use the overhand loop successfully.

The underhand loop is the old style of shooting from the foul line, and is still the favored method. In this shot, hold the ball by the sides, with lacing upward. See that the ball is held evenly in the hands, and that the fingers are spread to a natural comfortable position. The feet are spread apart to give good balance; many players prefer to put one foot in advance of the other. The ball is brought downward between the knees, which bend at the same time to allow the ball to pass between them preliminary to the uplift that is to be given. As the shooter comes up from this position, he raises the arms, straightens the knees, and tosses the ball with just a fair amount of arch to it. The ball is really carried up, and the finish will see the arms extended upward in a follow-through and the heels off the floor to permit this. This style of foul throw is called the lift shot. Another style many foul shooters assume is to lean over the free throw line, one foot ahead of the other, and aim to lob the ball just over the front rim of the basket. This results in a dead ball with but very little arch. Often the ball will land on the front rim of the basket and slide over into the loop. Whereas the shooter will stand erect on the lift shot, he will necessarily have to lean forward on the lob shot.

When throwing the overhand loop shot from the foul line, stand with the feet apart, and just before the ball leaves the hands, bend the knees slightly. They should be straightened just as the ball is brought upward and forward. The bending of the knees is of great importance, as it gives

elasticity to the movement. It also tends to keep players from "tensing" the other muscles.

It is a bad plan to count on the use of the bank on a foul shot, as no two boards are alike. The best plan to follow is to aim so as just to clear the front rim of the basket.

If a player finds he is constantly overshooting, he can correct this fault by standing back from the foul line a few inches. On the other hand, if shooting short, he can get more distance by bending the knees a little more, which gives more spring and adds momentum to the ball. However, if his distance is accurate, but there is a tendency to "pull" his shot to the right of the basket, this can be remedied by drawing the left foot back a few inches, so that the body is turned slightly sidewise. The opposite instruction will apply in case the shot is being regularly pulled to the left. It would seem that the logical man to shoot fouls would be the back guard. He is not under the same physical strain from running as the other men.

It is well to have at least two of the men on the team practicing regularly on foul shooting, as the regular thrower may be temporarily off form or unsteady, or perhaps out of the game. When the regular thrower starts out badly, it is a good move to put in the relief man. As long as the relief man does well, let him continue to shoot, but the moment he falters in the least, change back to the first player. He may have regained his eye in the meanwhile, and the responsibility does not seem so great when called upon to take up the reins after someone else has tried and missed. Then, if the regular is still unsteady, the coach has little choice.

The thrower should advance to the foul line, take his position, and shoot without delay. Waiting too long will increase the nervous strain he is under. He should have one definite procedure; shooting quick one time and delaying the next makes for lack of assurance, just as it does with the batter in baseball who chooses a different bat each time he goes to the plate. The necessity of making a choice each time is not only disturbing to one's confidence while shooting or batting, but continually leaves the player in a bad frame of mind after he has missed, because of his thinking he should have chosen differently.

A good foul shooter is not only of great value to his team because of the throws being converted into points on the score sheet. Of even more importance is the effect on the *morale* of his team. A team whose free throw representative can average 7 out of 10 throws is fortunate.

4. *The Rebound.* The rebound is rightfully classed as a fundamental. Recovery of the ball off the bank board is just as much a mark of finesse as is the arched loop shot or the skillful pivot. The rebound has a double value; it is a defensive play as well as an offensive one. The team that can shoot and then follow up to recover the ball is not only doubling its offensive chances but is keeping the ball out of the opponents' possession.

The man who plays forward, or whose place in the teamwork brings him quickly to the vicinity of his own basket, should be adept at this art.

A tall man is to be preferred. Likewise the man who plays most of the time at the opposite end of the floor—the standing guard—should be tall if possible, and possess the knack of getting up into the air to take the ball off the opponents' backboard. The advantages of a strong follow-up on the part of the team (called A) are shown as follows:

1. It gives a chance for a second shot, with the advantage of coming into the ball and being able to jump higher than the guard, who is not under such momentum.

2. If a second shot cannot be obtained, there is an even chance for a "held ball" with one of the opponents' guards. On such a toss up near the basket every advantage is in favor of team A.

3. If neither the second shot nor the "held ball" can be obtained, there is the third option that the ball may be knocked out of bounds during the fight for it as it comes off the bank. No matter whose ball it becomes, it is a help. If given to team A it means a chance to work an out-of-bound play under its own basket; and even if the ball is given to the opponents, there is still a gain rather than a loss for the delay gives a chance for the players of team A to set themselves for defensive tactics. As said before, a team may involve the duties of rebound work upon one or two men who are especially skillful at it, leaving a player who is weak in this fundamental to linger out in the field of play. Leaving the third man out at a short distance in the field of play not only prevents over-crowding with men getting in each other's way under the basket, but allows an opening for teamplay, as a man who has followed in after the ball may make a quick pass or bat out to this waiting player. As a general rule, however, every man should be coached to follow the rebound on his own shot, except in the following cases:

1. A carom shot, where he is going away from the direction of his shot.

2. Close shots on the run where the player's speed carries him out of bounds.

3. A shot from the corner which overcarries the basket entirely.

4. A guard should not follow the rebound, unless there is an arrangement for some one to take his place.

After shooting for the basket, a player should not wait to see whether the ball enters the basket but should be in motion toward it, so as to be in position to cover the rebound without any loss of time. Many baskets are made by alertness in following the rebound.

There is an exception to this general rule of following in fast on a rebound. On short loop shots from in front of the basket, the player should hesitate before following the rebound closely, as the ball will often come straight back, and it must be timed right or it will go over his head.

The ball should be timed so as to be played while on a leap into the air. Too often a player is coming down from his jump when the ball reaches him. This practically nullifies his chance for a second shot, as he may

either lose control of the ball or be covered before he can balance himself to shoot again. When timed right the second shot is made from the top of the leap and is really a push shot. On close-up follow plays the second shot is a push controlled with the fingers and a wrist motion.

The height of the arch and the distance from the basket are the determining factors in timing the follow-up.

A ball that is not arched will come off the bank swiftly on a line. The well-arched shot will rebound high into the air, and the player will need more judgment in timing it. However, if timed right, it is a much easier ball to handle on the leap. A man who takes a long shot, or is on the opposite side of the floor from a teammate's shot, must tear in fast, while a man close to the basket must hesitate.

As said before, caution must be observed in the timing of the rebound. If a man runs too far in, he will get the ball out of position to shoot, and in case the ball should rebound over his head, he not only loses the second shot entirely, but is in a very bad position for defensive help to his teammates.

5. THE DRIBBLE

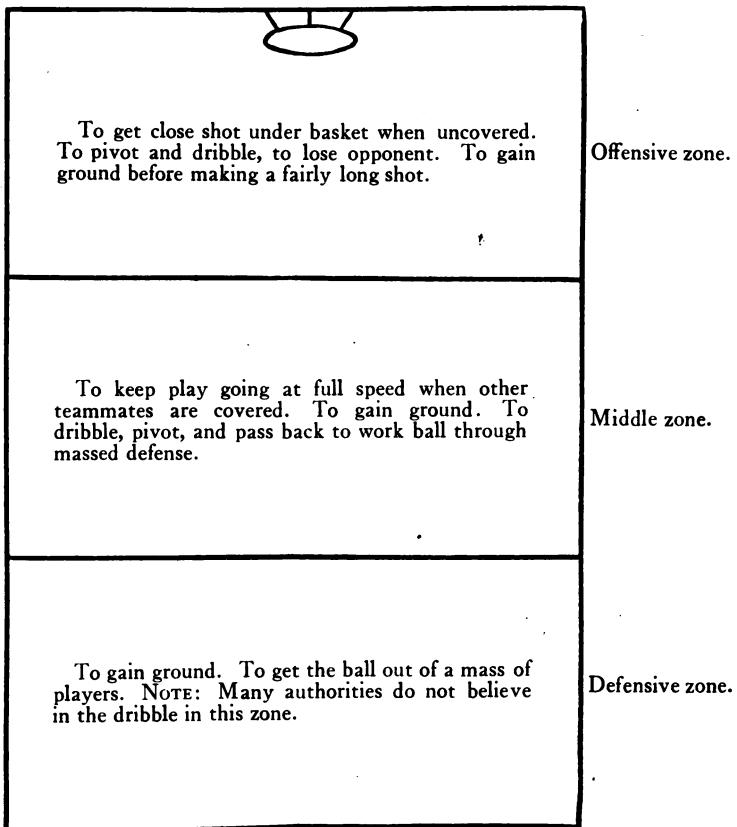
a. *Uses of.* The passing method of advancing the ball has already been explained. The other method of offense is the dribble. Its main uses are to advance the ball so as to force an opening in the opponents' defense or to get the ball as close to the basket as possible and obtain a more advantageous shot.

Dribbling is a slower game than passing; passing is a faster method of advancing the ball and develops teamplay with less chance of individual starring and dissension among the players. The one big prejudice against the dribble has been on the grounds that it breaks up teamplay. Therefore a player should always remember that when he has undisturbed possession of the ball and there is an opportunity to pass to a teammate in an opening nearer to his own basket, that the proper play is to pass and not dribble. The dribble is a pretty play—but only when used rightly.

Every man should be able to dribble, but all the men on the team should not be permitted to dribble at random. The men that have most occasion to use the dribble are the floor (running) guard and the forwards. It is a great asset if these men are fast and able to dribble and pivot in good form.

Whether or not a man should dribble in the opponents' territory, depends upon their style of defense. If the opponents are using a massed defense, it is a good idea to dribble up to it. Against the man-to-man game it is not good policy to dribble in the opponents' end of the field as the play is liable to be broken up, or cause a held ball, either of which would give the opponents a floor advantage. There are exceptions, however, when a bounce is the best means of eluding an opponent.

The main uses of the dribble are shown by the following diagram which divides the floor into sections.



Some other general uses of the dribble regardless of section of floor:

1. To complete a tip-off play when the man getting the ball finds all of his teammates covered, and there is a chance to get nearer the basket for a shot himself.
2. To get the ball out of a mass of players, *i. e.*, "digging up the ball." In such a situation an attempt to pick it up will result in a held ball.
3. Useful in eluding an opponent by combining with a feint or pivot, or both.
4. Useful in speeding up the teamplay when momentarily there is no one to pass to. If the man in possession of the ball stands still, the opponents always have the advantage, as it gives them time to cover the other men, and they can figure the man standing still as not dangerous. However, a fast dribble here will tend to keep the opponents confused as to the outcome of the play.

Men dribbling in the opponents' end of the floor should always work with a trailer. Trailing is very important, but is hard to work up with green players. The dribbler, when blocked ahead, can pivot and pass back to the trailer. The trailer is a necessity, for the dribbler is helpless after he once stops. He has to pass—he cannot dribble again without fouling; his way ahead is blocked; therefore he must be helped from behind. Too, the dribbler will often clear a space on the floor through which the trailer can advance.

b. *Technique: How to Dribble.* The fingers are not spread far apart on the dribble. The ball is not slapped but is controlled with a push of the forearm and wrist. The hand and wrist are relaxed. The hand follows through slightly as the downward push is given to the ball, then as the upward bounce from the floor takes place, the hand rises at the same time, allowing the ball to meet it before the bounce has reached its full height. In this way the hand gives way to the upward impetus of the ball, but this is the means by which the ball is effectively brought under control before the next bounce is given to it. Thus brought under control, the speed and direction can be regulated, and there is much less danger of fumble in case you wish to bring the dribble to an end.

In order to make speed the ball must be pushed at a slanting angle; if going slow, merely controlling the ball until an opening occurs, the ball is bounced almost straight up and down. The body should lean forward with the feet spread enough so that a quick shift can be made to either side. A most effective play is the change of pace, wherein a player temporarily dribbles slowly, which will tend to make the opponent adjust his own speed to the same degree; suddenly the dribbler opens with a burst of speed, catching the opponent off guard. It is partly a mental test, that of outguessing each other—in which the offensive player has the advantage of knowing in advance what the attack is to be. The dribbler, after determining on his plan of attack, must force the opening at full speed without any vacillation or hesitancy. Otherwise the dribble is useless for his purpose. This element of speed is also necessary when a man has a clear field and starts to dribble to the basket for a close unguarded shot.

The easiest time to dodge a man on the dribble is when starting it. Then there is a chance to combine the feint and pivot. After once started, it is hard to evade a man unless the dribbler is naturally clever in controlling the ball.

Some skilled players effectively "English" the ball by hitting it on the side rather than directly on top, giving the hand a sharp twist in the same direction the ball is to go. This, however, is not to be attempted by the dribbler of average ability. Other ways that are used by experienced dribblers attempting to carry the ball through a number of opponents are as follows: the dribbler may change his pace as previously described; he may dribble the ball straight up the floor with one hand, then, at the moment of being intercepted, cut off at right angles, bouncing the ball with the

opposite hand and making a front quarter pivot so as to use his body in a block; he may strike the ball either with alternate hands or with the one hand, first bouncing the ball to the right, then to the left, the general effect giving a zig-zag course to the ball which is deceiving to the opponent, and which may make the latter slow down so that a speedy rush will outwit him.

Ordinarily the ball should not rise above the waistline of the dribbler, but this rule cannot always be followed, for tall men with a long stride can bounce the ball higher without slowing up the speed of the play.

Following a dribble, when one wishes to get rid of the ball, it is better to bound the ball higher on the last bounce, as this makes it easier to control for the pass or shot, as it is not necessary to lean over. This is a good practice play for players who have a tendency to fumble the ball at the end of their dribble. The higher bounce also helps in getting up into the air for the shot or hook pass. Another point that the player will find helpful in dribbling under the basket for a close shot is to take a long step at the end. This gains ground, and also gives spring for the jump into the air.

As intimated in the preceding paragraph, getting rid of the ball at the end of the dribble is an important art. An immediate shot or pass cannot always be made; then the stop or the pivot must be resorted to. The pivot is used when the opponent charges from in front; the stop when the charge is from the rear. It stands to reason that the stop has a good chance of being successful, as the opponent is usually trying hard to run by the dribbler before attempting to guard, in order not to foul, and will be outwitted.

Occasionally the overhead dribble play is seen. A tall man has the advantage in trying this. The ball is tossed over an opponent who is in front, and the attacking player runs by and again plays the ball. Too, this play is of value when a man is dribbling up the floor with only one opponent in his path. In this case, however, he must not allow the ball to come to rest in hand before playing it over the opponent's head. If he does, it will be a double dribble if he again plays the ball. The ball must clearly be batted, the rules allowing the ball to be batted once in the air.

In all practice of this important fundamental, the dribble, proper form should always be considered ahead of speed. Speed can come later. Practice of the dribble helps the players to control the ball and keep cool when the play is speeded up.

6. BLOCKING

a. *Legal Use.* In the sense defined by the rules, blocking cannot be done legally.

The rules aim to prevent any kind of blocking which involves bodily contact, and which will lead to roughness. They also aim to prevent the

guard from simply facing his forward all of the time and hindering his progress by outstretched arms, and otherwise paying no attention to the rest of the game. The rules frown on this evident playing of the man. However, a man is entitled to a place on the floor, and if he is stationary in this space, the burden is on the man who is moving. However, the moving player can time his progress right so that he can keep the stationary man out of the play without personal contact taking place. He may reach the open space first, or merely cross in front of the opponent, momentarily retarding the latter. This is a different case than the one the rules aim to prevent, that of following an opponent around, checking his every move, and making continual bodily contact. The latter type of play is clearly a violation of the rules, leading to charging and hard feeling; and any player who needs to assume an unnatural position of the body or arms to impede an opponent is clearly going beyond his legal rights.

The above explanation should show that the term blocking is misleading; that it may be of a type that would prove to be harmful to the best interests of the game; or it may be a clever, scientific style of strategy, such as is evidenced in the close formation criss-crossing offense in which a lot of unconscious blocking will take place. In any basket ball game or scrimmage there is bound to be some unconscious blocking because of the natural positions that the players happen to take on the floor. The referee cannot judge an intent in the mind of a player; therefore his basis for calling a foul for blocking should be the making of personal contact, especially so when the offender is charging, or assuming any unnatural position.

Blocking plays are used a lot, especially from out of bounds. When the opponents are playing a man-to-man defense, one player can often take care of two opponents, as in addition to blocking off an opponent he can also draw over the man who is covering him. Then, too, the regular criss-cross plays that are so often seen on general teamplay are built primarily on the idea that a jam will take place in the center of the floor and allow some player to escape and get a free shot. There are many officials who claim that a player who has the ball cannot block, therefore on his pivot he can get in his opponent's way. Some authorities dispute this.

b. *Diagrams Showing Blocking.*

Key to diagram

c—own players

x—a guard of opponents

1—left forward

2—right forward

3—center

4—left guard

5—right guard

 - basket

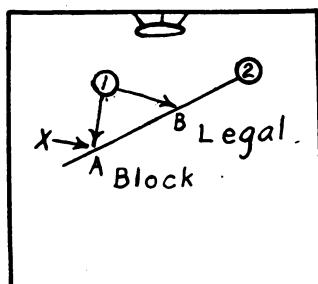
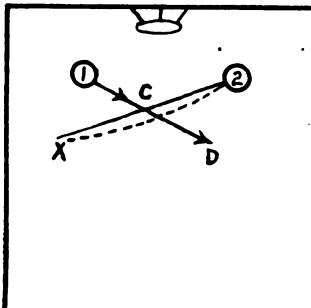
 - player

 - path of ball

 - dribble

 - block

1. The simplest use of the blocking play is when a man is in position to shoot, as 2, and an opponent, x, is ready to attempt to break up the shot. 1, the teammate of 2, may place himself at point C in order to force x to travel the dotted line to reach the shooter instead of the shorter straight line. In other words, he must run around C. If 1 will keep on running, as per the second arrow, he will lessen the chance of contact, and yet gain his end by making x hesitate or lose a stride.

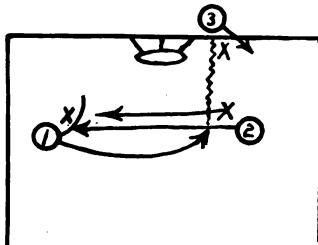


2. Diagram to show that a man blocking should reach the open space first.

If 1 runs to point A, he has to travel the same distance in reaching the line as does x, and bodily contact would follow, the foul being called on 1 for blocking. At B, 1 would have the advantage and should reach the point first and would be safe in so doing. This would be a legal block, assuming he does not hold out his hands or arms to check x's progress.

3. Blocking play to free a man on the tip-off.

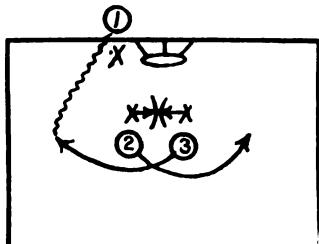
This is to show an idea of a type of play frequently used, but which legislation is trying to do away with. 1 blocks off opposing center. This play could be altered by having 2 pass to 5 coming up on the outside. 2 helps in the block at center. 5 passes to 3.



4. Out of bounds under your own basket.

This is a time when all the men are usually closely covered and a blocking play is used in order to get a man free to receive a pass from a man out of bounds—a type of play that is really illegal, going beyond the spirit of the rules.

2 blocks 1's opponent. 1 wheels on his man and escapes him, running back into open field to get the pass, then shoots for basket. 2's guard will likely run with 2. This is an example of how one man can take care of two opponents, as explained before. 3 may pass or bounce the ball into the court.



5. A type of blocking play where the opponents get in each other's way. This is considered legal.

7. FEINTS

A feint is a movement of the hands, or of the hands and body, intended to deceive an opponent as to whether the intent is to pass, shoot, or dribble; or as to the direction in which a pass is to be made, or a dribble is to be started.

An effective use of the feint is found when a player has the ball out of bounds; by a quick movement he may bluff as to his intention to pass in one direction, then pass in another direction. The deception may be aided by turning the head and eyes in the direction of the fake pass. For instance, the player may feint to pass the ball high, then bounce it out, etc.

The feint may also be used by a player when about to shoot, either at the close of a dribble or after receiving a pass. The feint to shoot will be likely to cause an opponent to close in on him, thus freeing some teammate, to whom the ball can be passed for an unguarded shot for the basket. The feint is high; the pass low.

A player may feint to dribble and then pass in the following manner; if the feint to dribble is to be made to the right, a long step in that direction is taken with the left foot, at the same time the ball is thrust forward, low, and at arms' length. The opponent, who is assumed to be rushing squarely toward the player who has the ball will be tempted to swerve in the direction of the pretended dribble, and the player may then pull the ball back against his body, at the same time bringing the left foot back to its original position. He is then free to pass, pivot, dribble, or shoot.

This particular feint can be made more effective by slapping the ball against the lower hand when the step is taken, then pulling back and starting in the other direction. A player may feint to make a two-handed bounce pass, then draw it back to use to any advantage that the opening presents.

8. STOPS AND PIVOTS

Both of these are very important in offensive work; not only are they used by the man in possession of the ball, but also by his teammates in losing their opponents. They show the "earmarks" of a clever team. They are the tricks of the finished basket ball player in the same way that the dodge, whirl, and change of pace characterize the clever football back. Although it is more essential that the center and forwards need to be skilled

in the use of these fundamentals, still there are many occasions when the guards as well can use them to advantage, as for instance the back guard, who has opponents charging in on him as he takes the ball off the back-board. It comes natural to many players to use the stops and pivots, while others must spend considerable time in perfecting them.

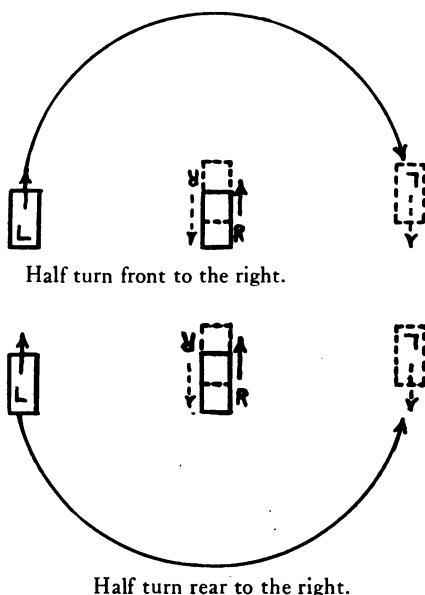
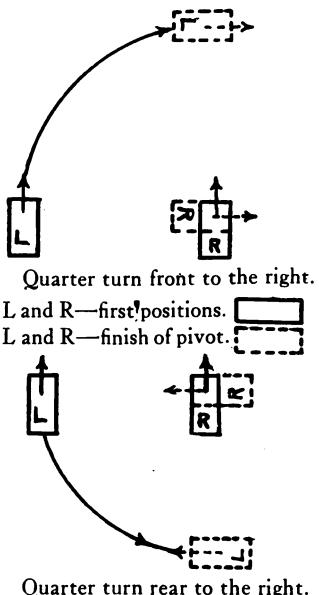
a. *Stops.* The stop must be quick to be effective. Good sticking shoes are necessary. To make the stop, both feet must be slapped down hard on the floor. The whole sole of the shoe must grip the floor if the momentum is to be checked quickly. There is a backward brace to the body at the same time. This means that the feet must be spread apart, pointing slightly outward, and the knees bent. By means of this position the player is not only enabled to keep balance, but also to start quickly in any direction. On the stop, both feet usually hit the floor almost simultaneously, but there are exceptions where the stop is made with one foot, followed by the other. An example of the stop with one foot is found when a dribbler is hurrying down the right sideline with a guard inside of him. The dribbler stops with the right foot (the outside one) and swings the left foot (inside one) toward the sideline, to let the guard rush by. Then he swings the left foot back into its first position, and is balanced for a shot or pass.

The stop can be used effectively at the end of a dribble; also by a man without the ball who is trying to lose his guard, as in the common case of a forward making a start to go in for the tip-off, then stopping quickly and reversing back into the opposite direction. It can be a complete play in itself, as when the man making it immediately shoots or passes, or it can be a preliminary move to a turn or pivot. The use of the stop as a preliminary to a quarter or half turn is the one most frequently seen.

b. *Pivots.* The pivot is frequently called by other terms, particularly "turn" and "reverse." The use of the word "turn" probably arose from the necessity of describing the course of a pivot, as for instance the quarter, half, three-quarter, or full turn to which a player's direction may be changed after he has pivoted. The use of the word "reverse" became confused with the meaning of the pivot in attempting to describe the play where a player pivots in a manner that reverses his course and takes him backward in an opposite direction. The reverse is a pivot, but is only a particular style of a pivot. The pivot can be used with or without the ball. It can be made from a position when standing still or following a stop. It is most useful when an opponent is charging the man with the ball, and is difficult to break up without fouling. The player without the ball finds the pivot his most useful means of getting free to receive a pass; and the player with the ball finds it a most important asset in controlling the ball. The pivot, as stated before, may be made to the extent of a three-quarter or full turn, but more often, when this extent of ground is to be covered, a succession of shorter pivots is made; for example, the case of a player with the ball who is holding it away at a man's length as he moves

about in a circle with one foot stationary and the other taking short successive steps, at the same time using his body as a block to the opponent attempting to get at the ball.

The common pivots are the quarter or half turn, illustrated as follows.



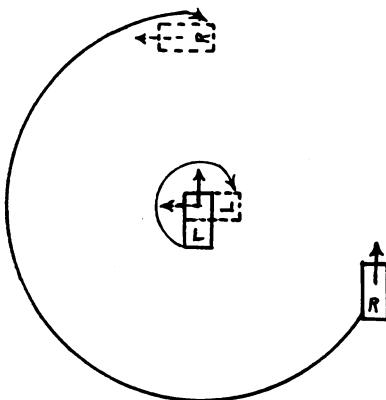
Quarter turn rear to the right.

Half turn rear to the right.

On all the above examples the right foot is kept in contact with the floor. The turns may be made to the left by holding the left foot in place and turning in the opposite direction to that described above.

A player dribbling down the floor may encounter an opponent coming to cover him from either the front or from the side, in which case some players use the method of turning that is shown in the accompanying diagram. This diagram shows the left foot in front of the right. The pivot is made on the left foot and the right foot swings around about 180° ; the body is thrown in front of the opponent, who is blocked off. If the opponent is charging from the front there is a good chance of his rush carrying him past the dribbler.

The extent of the turn depends on



the particular situation. As a general rule the pivot will be a half turn when an opponent is charging directly from the front or from the rear, and a quarter turn when the charge is from the side or diagonally. The turn can be made to the front or rear, according to which direction the free foot (the foot that stays to the floor is called the pivot foot) leads out.

The quarter turn is used when the player needs to lose an opponent, or when he has the ball and wishes to face another direction for his shot, or pass or dribble. Usually this pivot is a front one when an opponent charges diagonally from the side and in front, and to the rear under an opposite situation. When charged directly from the side, the quarter pivot will be a front one if the object is to block off the opponent, and a rear one if the object is to lose him.

The half turn is used more often than the others that are described. It is the popular pivot. The half turn to the front is used after a dribble, or after receiving a pass, when the player with the ball wishes to block off an opponent charging toward him. As the opponent comes up to him, he makes this half turn, throwing the hips into the man rushing him, all the while holding the ball away from him as far as possible. The opponent is blocked off in this manner, and it is easy for the player making the pivot to pass back to a trailer. This type of pivot is used too when a player meets the pass and wishes to lose an opponent coming from the rear, and get free for a dribble or shot.

The half turn to the rear is used by a player to lose an opponent who is chasing him hard. He stops, reverses, and lets the opponent go by. Another common use is to lose an opponent charging diagonally from the front. The pivot is made in the opposite direction the opponent is running, to elude his charge. This pivot resembles the football play called the whirl, in which the halfback tries to elude the tackler who is coming into him: it is helpful in feinting in one direction and starting a dribble in another. The pivots that require more than one half turn are more often made to the front than to the rear. The most common use of the longer pivots is when a dribbler tries to evade a man in his path and get into the open field. In general the shorter pivots are used to the rear, and the long ones to the front.

Usually the pivot should be made toward the nearest sideline, as the guarding opponent generally plays inside of the man. When it is followed by a dribble, it safeguards the play to dribble with the hand to the side the pivot is made, as the body is then between the opponent and the ball. The feint is combined with the pivot by taking a step to one side and then stepping back into the original position to carry out the pivot.

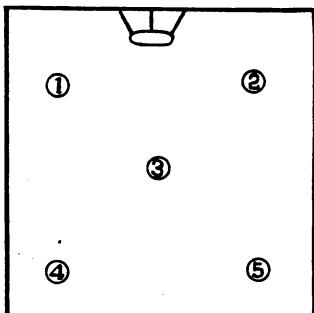
Some players become very proficient in pivoting while in the air, and this asset is valuable to them in making the hook pass, and in meeting a pass going away from their own basket. By the pivot in the air they not only add to their chances of losing a guard, but also land in a position facing the basket and allowing a quick shot.

CHAPTER IX

POSITIONS

I. FORWARD

a. *Offensive Work.* The forward must be fast on his feet, and must have a good eye for the basket. Lack of actual speed is often more than counterbalanced by good judgment in timing the start for the open space and in cleverness of footwork. Starting and stopping quickly are implied in the foregoing. If the forward is not a good shot, he may be used as a cog in the teamwork. In this case it is essential that he be a good passer and defensive man.



Key to diagrams in book

- own basket
- ① left forward
- ② right forward
- ③ center
- ④ left guard
- ⑤ right guard

On the tip-off, the forward should ordinarily play according to the formation his team assumes at this time. Assuming that his team is working plays successfully from the tip-off, he should observe the following points. He should endeavor to keep inside his guard whenever possible, as it is easier to break away from this position, also to get possession of the ball; however, if his guard is playing a blocking game, the forward should shift his position, which will make the intent of the guard to block more obvious. He should start, not when the ball is thrown up by the referee, but when the ball is at its greatest height. He should run slowly at first so as not to give the play away. He should be ready to leap high so as to secure the ball before it touches the floor.

There are two good methods of losing the guard on the tip-off.

First, have the two forwards criss-cross on the tip-off, one making a feint at getting the ball, or if it is a guard-up play, both making the feint.

Secondly, he may come up as if to receive the tip-off, stop quickly, and then reverse back into his own territory. The reverse can be done by pivoting on the inside foot, and throwing the outside foot back; this turns the body of the forward away from the court, and turns his back to the play. When the guard is playing a close man-to-man style of game, this is a good plan to use. A second method of reversing is to pivot on the out-

side foot, throwing the inside back, thus keeping the forward facing the court. This is probably preferable on a large court as the forward does not lose sight of the ball. If, on the tip-off, the forward finds all his own men covered, he should turn and dribble for the basket and shoot. This works well when the guards are playing a position game, and are not following their men closely on the tip-off.

On a tip-off play in which the guard receives the ball from center, if the forward sees that the man in possession of the ball has a clear path to dribble up the center of the floor, he should block, or draw an opponent to the side of the floor, thus giving his teammate a clear path for the basket.

If guarded closely, the forward should not run all over the floor, but should aim to break away so that he will reach the open space at the same time as the ball, beating his man to it by a step, which is sufficient. He should be alert to get rid of the ball quickly, in case he has no time to shoot, thus preventing a held ball. It shows a lack of aggressiveness for a forward to be continually having a held ball called on him.

He should keep his eye on the ball when running to a new position; and, after passing the ball, be ready for a quick return pass. He should not run away from his own basket or toward the sideline when on the offensive, except to act as a pivot for a pass, as a shot for the basket is impossible from this position.

When receiving a pass near the sideline, or at any place in the field, turn away from the guard rather than into him (usually this will mean that the turn is toward the sideline). This is to shake off the guard if he is following closely.

At present the rules provide no penalty for running out of bounds, to lose a guard or for other reasons. This is a play used by many fast forwards who circle out under the basket on the ends, or run out of bounds along the sidelines, cutting back onto the playing floor when an opening presents itself.

Many teams use the following style of play if they find that their star forward is being continually put out of the play through close guarding. They let the poorest man of the opponents go uncovered and put a man on this troublesome guard to block him off. This is a trade, but has the advantage that it leaves your best man uncovered, while it leaves the poorest player of the opponents free.

The forward making the largest number of baskets is not necessarily the best player. Try out different combinations to discover the largest scoring possibilities of the team. A good floorman and passer is a great help to a team, though he may not be a spectacular shot.

It is a mark of a well-balanced team when the scoring is not always confined to one man. It puts confidence into a team to feel that if one man has an off night, or is being closely covered, the offensive is not necessarily stopped.

The coach should watch the players during the warming-up period, and if one player shows an exceptionally good eye, he may be advised to take more chances than usual, and not play too much on the defensive.

b. *Defensive Work.* A forward is expected to play the defensive work allotted to him by his team's system; or, if there is not a set system, he should watch his own guard when the opposing team has the ball.

When the opponents have the ball out of bounds under their own goal, the forward should be alert to watch for a guard to come up the floor for an out-of-bound play, as most out-of-bound plays under a team's own basket make use of the guards for the shot.

If the system of teamplay allows the guard to follow up his own rebound, the forward in poorest position to shoot or farthest away from the basket should drop back to cover the position left vacant by the guard. Another method would be to have this duty assigned to one particular forward.

The forward, when playing on the defensive, should follow the general instructions given to the guard.

Some systems require each forward to watch his opposing guard when the latter goes up the floor. Each man is responsible for his own man. The opposite system is where one forward does all the guarding and the best shooting forward hangs under the basket. This makes one man responsible for either of other two opposing guards.

A forward will be called upon frequently to act in a defensive capacity on center plays where the guard runs up to shoot and the forward goes down the floor to take the guard's place. Again, when the opponents are playing a close man-to-man game, the forward can disconcert this style of play by playing more of a defensive game than customary, while allowing the guards to run up and shoot freely.

A good forward will not go to pieces when he finds that an opponent is doing nothing else except following him around. It is useless to lose his temper in such a case. Rather, he should assist the team in every way possible, and make the most of his own openings when they do come.

2. GUARD

a. *Defensive.* Weight and strength count in the selection of a guard. The ideal guard is tall and heavy; but many short men make successful guards because they possess the knack of sizing up the opponent's plays and have the necessary speed to intercept passes.

A guard should play inside of his man, as in this way he covers less ground than his opponent, and also he is able to handle his man much easier and can force him into a corner. A poor guard can handle a man in the corners while it takes an exceptionally good man to cover his man in the open floor. The player should never let a man get between him and the basket, as this necessitates guarding from behind, which is almost impossible to do without fouling.

In taking his position, the guard should stand with knees bent and feet fairly wide apart, as this enables him to take up more space and leaves him well braced to go quickly in any direction.

There are precautions to watch to avoid making fouls. If the opponent is moving, the guard should keep his feet moving also, to prevent being called for checking or holding. Always guard your opponent from the side or front whenever possible. If you have to cover a man from behind, especially a man on a dribble, work on the inside of the dribbler and force him to the corners or sidelines. Be on the alert so that you will not overrun him if he stops quickly. In playing a man who has the ball, keep after the ball hard and push it into the pit of his stomach if you can, as this will prevent him from making a pass, or feinting and getting rid of the ball.

If guarding from the side, or from behind, when the opponent is trying to twist away from him, the guard will often find it useful to quickly alternate the use of his hands in order to avoid fouling. The free arm should be held out from the body.

When the guard and his opponent both are trying to intercept the same pass and the guard loses out, he should be careful not to be lost by the opponent's pivot. As soon as he realizes that the opponent has beat him to the ball, the guard should not lunge after it, but should keep between the opponent and the basket, and keep balanced until the next move can be anticipated.

When a player is jumping for the ball at the same time as his opponent, he should turn his hip toward his opponent on rising into the air in order to avoid injury by being hit "breast on."

When a guard rushes a man who has possession of the ball, it is poor tactics to jump in the air just before reaching him, as this will give him a chance to side-step and gain an uninterrupted pass or shot for goal, or a dribble.

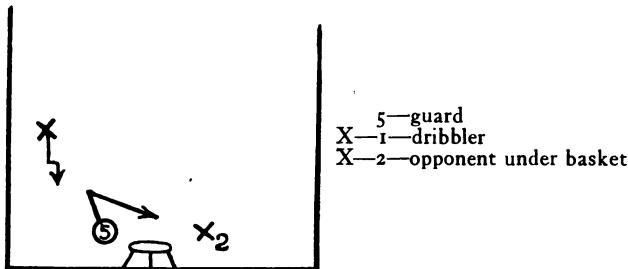
The guard should attempt to close in on his man as soon as possible so as either to hurry the pass, or to play strongly for a "held ball." The guard should always be on the alert to anticipate the duck or dodge on the part of an opponent who is in position to shoot and may be ready to turn quickly. This will prevent the guard from being deceived by a feint to dodge or pass. In order to turn quickly with the opponent's possible maneuver, the guard should shorten his steps at the last moment, thus slowing down slightly just before reaching the opponent, but close in on him just the same.

A guard, unless he has a signal to go up, or is playing a man-to-man defense, ought not to follow his forward into the tip-off, unless the tip-off comes so far back that he has a chance to get the ball himself.

If the other team is using long passes, the nearest guard should run in to intercept the pass. The other guard should run at once to a position under the opponent's basket. Good guards should break up this style of

play. If the opponents are playing short passes, the guards should cover their men first before trying to take the ball.

A hard test of a guard comes when he has two men to cover, one man within shooting distance and the other dribbling up the floor.



Should he stay with the man in position to shoot, or cover the dribbler? There are two ways to meet this situation: first, feint a rush at the dribbler, so as to make him pass or shoot, then dash back to cover the man under the basket. If your rush has caused the dribbler to pass, then there is a bare chance that you can tip the ball to the floor, or the more likely possibility that you will be upon the man under the basket almost with the instant he catches the ball, so that unless he takes a hurried shot a held ball will be obtained. It is a hard play to break up, and much depends on the guard's natural instinct. The second way, when you find yourself in this position, is to yell, "Shift" or "I'll take him." This will let your fellow-guard understand that you are going to play the dribbler so that he will cover the man in position to shoot. Delay your rush for the dribbler as long as possible, so as to give your teammates, who are supposed to be rushing down the floor, time to cover the men nearest the basket.

If you are not sure of catching a ball thrown by the opponents, and which is evidently going out of bounds, it is better to let it go than to merely touch it, which would give the ball to the opponents out of bounds under your own basket. If the opponents are using the blocking system, be quick to discover which forward they are attempting to free, as he is likely their star man, and they are attempting to block this man's guard.

When running to defensive position to cover a man, and with the back to the ball, some guards turn just before reaching him so they can size up the play and possibly intercept the ball; others keep right on to the man they are to guard, throwing up the hands to block the ball in case it is being thrown over their head.

A heady guard will size up whether his opponent has any individual peculiarities; does he habitually pass low or high, does he pass and shoot left-handed, etc.?

A good sign of an aggressive guard is the frequency with which he inter-

cepts passes made by the opponents; another is the frequency with which he recovers balls from the opponent's bank, after they have attempted a shot.

b. *Offensive.* When their own team has possession of the ball, a good style for the guards to play is for one guard to go to the center of the floor, or occasionally beyond this point (this man is called the running guard) and for the other guard to play what is called or known as the standing or stationary guard. The latter should always move up the floor as far as he can safely do so, as he may often be used in the pass work. If the opponents are using long passes, he should not stand out farther than the region of the foul line. Against the long-pass game, the running guard, too, should play a safer game, and should always be back in defensive territory when the opponents obtain the ball.

Some teams allow the running or scoring guard to follow up when he shoots; other teams have him immediately break back to a defensive position without waiting to see whether his shot has gone in the basket or not.

A back guard is of great value to his team. He can direct the defensive play. He should be able to pivot. Some good guards stand and let the ball come to them from the backboard, and then step toward the outside of the court and pivot away from opponents. Other back guards go up in the air and take the ball off the backboard, only giving the opponents one shot. The latter style is to be favored, unless the particular guard happens to be unusually strong and powerful.

After the opponents have missed the basket it is poor tactics for the guard to bat the ball blindly away from the backboard, as quite often it will likely go into the hands of the opponents, who are facing the basket, and give an easy shot. It is better to catch the ball on the rebound from the bank; at least work hard for a held ball, if there is no chance to pass. A held ball gives you an even chance with the opponents.

Many guards are prone to dribble immediately after recovering the ball from the opponents' backboard. A quick pass in this situation is much better, as it gets the ball out of danger quickly and within scoring distance before the opponents can set themselves for their defensive. Under the present tendency for the opposing players to turn and run back to a massed defense, there is a sound argument for a fast guard to start out with a dribble.

There is often difficulty in getting rid of the ball, as the guard who takes it off the bank will be crowded by the opponents if they are following up their shots. This situation can be eased up considerably if the team has a prearranged pass in mind. Then he can get rid of the ball quickly, as he can instinctively make the pass instead of having to look about and size up the whole situation before knowing which teammate is free, as even a momentary delay at this time will result in a "held ball."

Tip-off plays to the guard are most useful to mix with the forward tip-offs, so as to keep the opponents guessing. Especially is this good when

your center is controlling the ball, and your opponents form a defense for the tip-off, with their men massed in your half of the floor.

3. CENTER

a. *General Play.* The center is very often the best all-round man on the team. He should be very aggressive; his work is an inspiration to the rest of the team; he is in the thick of the battle from start to finish unless he takes the position of a standing forward or guard. Even then he must do considerable rebound work. Do not pick a center for height alone, however. If a man is useful in controlling the tip-off only, it is better to select an all-round man who can figure in the teamwork and general play, even though he does not get the jump as often. If he finds that he is unable to get the jump, then have a good defense against center plays.

When the center is on the offensive, the directions given for the forward will cover his work. When on the defense, the guard's directions will apply in playing this position.

b. *Hints on Getting the Jump.* Timing the jump with the toss of the ball is essential. It is important to watch the ball, so as to jump neither too soon nor too late. Officials vary in the height to which they toss the ball and the center should note this.

A slow jumper has the advantage when the toss is high; on the other hand, if the referee is tossing the ball just out of reach, he will have to speed up his ordinary jump.

A center can add two or more inches to the height of his jump by jumping with the fingers and wrist held stiff and rigid, letting the ball deflect from the tips of his fingers rather than trying to bat it forcibly in any direction. This adds to the height of the center's jump the distance between the center of the ball and the bottom of the ball (the ball must be hit near the center when batted forcibly). It is a good play to jump and place your hand between your opponent's hand and the ball. This will enable you to start many of your guard plays when your opponent has a jump equal to your own. The center must play the ball, and not the opponent's hand, however.

The center should complain to the referee when his opponent is jumping the ball before it reaches its highest point. A foul may be called for this.

On tip-off plays it is better for the center to dash in the opposite direction from the tip-off, in order to prevent running into one of his teammates. It also frees the center, as the opposing center is very apt to follow the ball. Some centers, when tipping the ball directly behind them, turn in the air on the tip-off and land so as to check their opponent. After the tip-off, some centers take one step backward, so as to keep their opponents from blocking them. This also enables them to get their balance after the jump, and gives them a clear view of the floor.

The center should jump from his toes in order to get his best height. The advantage to be derived from freak positions, as standing in a twisted

posture, is doubtful. It is helpful for the center to stand with one foot slightly in advance of the other in getting a good spring, but the feet should be fairly close together to get the best possible height. Changing hands will often disconcert the opponent as well as to give a rest.

The rule about keeping the hand in contact with the back should be enforced on two grounds; first, it absolutely prevents pushing; and second, it makes a fair test between the two jumpers, for taking the hand away does add an advantage in one's jumping height.

On most plays the ball should be tapped far enough so that a player coming in to receive it can get it in the air before it touches the floor. The ball can be handled cleaner when caught high in the air.

A center should not be scrimmaged as much as the other players, on the same principle as the training of the high jumper. Jumping takes a lot out of a man. He should not continually keep trying to jump his greatest height.

CHAPTER X

THE DEFENSE

I. WHEN OPPONENTS OBTAIN BALL DURING PLAY

a. *Man-to-Man.* There are several styles of defense. The simplest is the man-to-man style. In this each man is individually responsible for his respective opponent, *i.e.*, the center for the opposing center, etc. As soon as the opponents get the ball, each player looks around for his own man, and follows him all over the floor. The professional team favors the man-to-man defense; also uncoached teams which have not had a chance to work up a distinctive type of play. It works especially well when the teams are well acquainted with each other's players. The important coaching maxim is: "Keep between your opponent and his basket when the other side has possession of the ball; do not let your opponent get in behind you." One good thing about the man-to-man style is that the coach can lay the blame for the opponent's baskets to the proper source. This, however, can be overdone; for instance, player A may be running up the floor on offense and a bad pass may result in the ball being intercepted behind him and thrown to his particular opponent, who is in good shooting position, and is thereby given an easy chance to score. Player A cannot get back to prevent the shot, and the rest of his teammates are busy covering their own men. Player A gets the blame for the score. Such instances cause hard feeling among teammates, as player A will lay the blame to the bad pass, also criticise some other player who was back in guarding territory for not trying to block the shot. The point of the whole thing is that if this type of game is adhered to closely, men will fail to help out a teammate who is in trouble; and as a result, the opponents are often given easy baskets. Other weaknesses of the man-to-man game develop when up against a blocking style of play or a team which shifts its guards and forwards a lot. The blocking play works because, after an opponent is freed from his own particular guard, no other teammate can help out as all are busy with their own men. The team which shifts its guards and forwards cannot be successful if each team knows the opposing players well; however, it can be very successful when playing against a strange organization, and it might disguise its play very effectively for some time by placing the forwards down as guards in the lineup and *vice versa*. This weakness of the man-to-man defense occurs in the case where a team sends several substitutes into the game, because men who have become accustomed to guarding a particular player will be temporarily confused.

The man-to-man defense is sometimes temporarily altered by having one forward take the responsibility of guarding either of the opposing guards in order that the second forward may stay up in shooting territory all the while.

On the whole, this type of game causes men to stress the holding of their own particular opponent down. If, in their zeal to do this, they play safe and do not leave their opponent, the game develops bodily contact. Two players will pair off into a duel of their own, and the outcome of this becomes to them more important than team success. The emphasis is wrongly laid. Other causes for rough play in the man-to-man game come from the frequent necessity of chasing one's opponent from behind, also in the blocking that results in the middle of the floor when defensive men cross from one side to the other to get their own particular opponents.

b. *Nearest Man.* A successful variation of the man-to-man defense is made by letting each player guard the nearest opponent. This obviates several of the weaknesses of the man-to-man game, but a new weakness arises in the hesitancy that is apt to result in choosing a man, or in the confusion that results when two players run to guard the same opponent. To offset this confusion it is very necessary that a player signal at once whom he is going to cover, for instance pointing out the respective man and calling: "I've got this man." To successfully play this system each man must be coached to stick with the man he chooses, and not to change from one opponent to another. The defects pointed out are that a man who is very poor at guarding may pick the opponents' star player, or a small player may be pitted against a large one, which would be a handicap in work under the opponents' basket.

A team using the "nearest man" defense should modify it when up against a team that has one star player. This one player should be played man-to-man, with a good guarding player against him. It is even a good thing in such a case to have two good men in readiness to grab him; if one gets to him first, the second defensive player can then look for the nearest free player. This style of defense is a handicap to a team in developing a definite style of offense, for the players do not keep the same relative positions on the floor; at one time forward A will be guarding a guard, at another the center, or possibly an opposing forward, and in each case A will be left in a different place on the floor when his own team recovers the ball. This fact handicaps the working out of a successful scoring machine, as the players do not know how they are going to be scattered when able to turn to the offense.

c. *The Massed Defense.* The massed defense has come to be the most popular style of defensive play; generally all five men are used, although there are many teams playing it with four men. The players (as soon as the opponents get the ball) run to the defensive half of the floor, where they turn and present a massed defense to the opponents as they come down the floor. Each player under this system pays no attention to opponents in front of the defense where they are not dangerous. This eliminates much running on the part of the defensive men. This method of defense is very strong as it is hard to break into, and forces the opponents, unless their teamwork is very clever, into taking long shots.

Many of the leading basket ball coaches of the country are of the opinion that the five-men defense offers more advantages than any other system in basket ball, and therefore it is now being used to a greater extent than ever before in all sections of the country. Fundamentally it is sound, because five men forming a solid or united defense in front of their goals will accomplish more than five men scattered over the floor.

The five-men defense, to be used to advantage both as a defensive and offensive style of play, must have a quick break. Unless the team using this style of play can break quickly on the defense and offense it will be of no value to them, because when the opponents go on the offensive, the defense will be behind the offense and the game will merely consist of one team chasing the other down the floor. On the other hand, the team that is slow in swinging into an offensive play will have a great deal of difficulty in working through the defense which is already set. The importance of a quick break cannot be emphasized too much.

When a team sweeps back on the defense, they usually assume this position:

X X X
X X.

It is usually customary to set the first three men between the center circle and the end of the foul circle and the two back men about twelve feet out from the basket. Other teams assume this formation: X X X X X, stretching five men in a straight line across the floor at about the center. Each man under this system usually has a certain man to cover. This lineup is apt to cause guarding from the rear, as is the case with four men abreast and one guard back. A better combination is the cup lineup as

X X

follows: X X. Another lineup which is most effective when a team

X

is massing its defense but playing a man-to-man game afterwards is

X X X
X
X.

This formation does away with the two guards bumping into each other, a thing which is apt to happen in the previous lineups when their men happen to be on opposite sides of the court and they have to cross over to get them.

When a team lines up with three men in front and two men behind, there are a number of systems used. Sometimes each man takes his own opponent, man-to-man style. Sometimes the nearest man is picked. Again, the first two men down the floor on the offensive may be allowed to sift through the defense and then the two back men keep them covered. The men in the front row will know that two opponents have sifted through if there are three opponents in front of them. The last statement may sound somewhat peculiar, as it seems that any player with ordinary intelligence would be able to figure out how many men had sifted through by looking

ahead of him, but there are any number of players who do not understand when to cover the men in front of them. Consequently, it seems that the above explanation is necessary. Some teams, after allowing two men to sift through, will let the front row lead up the floor to meet the remaining opponents. Still another way to vary the idea of allowing opponents to sift through is to let the first man sift through for the guards, but the front man in defense on the opposite side of the floor from the ball will drop back and take the first man through on his side. This is very effective.

Some coaches vary the style with three men in front and two men behind in the following manner. Then each man except one is given a certain opponent to cover. Now, inasmuch as practically all teams use the four-men offensive, the defense has an extra man either to help a teammate cover an exceptionally good opponent or to act as a rover and take the ball off the backboard. By this method of play the offensive team should be held to a low number of shots and should not be allowed many follow-up shots. The roving man should be able to get high in the air and be able to time the ball perfectly in getting it off the backboard. The two men playing back under this style, after once starting to cover a man, should not leave him until they have intercepted the ball or their team has recovered possession of it. There is an exception when a man whom they are covering goes out beyond the massed defense into the opposite half of the floor. Then the rear men can swing to their old positions on defense. These two men playing back should not be so intent on watching the ball that they do not know where the offensive men are. Many players will watch the ball so intently that an offensive player will slide in behind them, receive a pass, and obtain an open shot for the basket.

When a team is behind, the five-men defense is a poor style of play to use if the leading team does not try to break through. This is good judgment on the part of the leading team, as the losing team cannot score when the opponents have possession of the ball. Consequently the ball can be passed back and forth under the losing team's basket until they come out to break up their opponent's passing. Then it is easy, or not so difficult, for the leading team to work the ball down the floor because the defense is broken up. A team that uses the five-men defense must, therefore, be able to play a man-to-man game when they are behind. It is difficult to get a team to realize that fact and change their style of play, but it is an absolute essential. This necessity of changing the defense when behind is one objection made to the five-men massed defense. The biggest objection to the five-men massed defense, however, is that it cannot be shifted to a quick offensive because there is no player within scoring distance. It allows the opponents to guard against short passes only. There are coaches who base their criticism of this defense on the fact that it allows the team play of the opponents to get under way, instead of smothering it at once. On the whole, though, the number of teams using the five-men massed defense is a tribute to its strength.

d. *Four-men Massed Defense.* Some coaches prefer the four-men massed defense, wherein only four players run to the opponents' half of the floor on losing the ball, and face about. They figure that the loss of the fifth man on defense will be offset, for the opponents will have to leave a guard back all the while to watch this player, thus preserving the ratio 4 to 4 which is the same as 5 to 5. The player who is the best shot and follow-up man is left up under the basket. He should also be able to pivot well. The strong feature of the four-men defense is the ease with which it can be shifted to a strong offensive, as it has the possibilities of both a long-pass and a short-pass style of play. This defense can be recommended for teams of versatile men with strong scoring power, as it opens the game up, and a free shooting game is an advantage to a fast team of good shots.

In this defense, there are also variations in the way the men may be lined up on the floor, such as X X, or as X X X, as X, or as X X.

X X X X X X
 X X X

Likewise, there are different plans of playing the opponents. The man-to-man style is used, but more often the nearest-man idea is adopted. In the nearest-man game, the standing guard plays as a rover until the other three of his guarding teammates have picked a man to stick to; then he leads out on the floor to take the loose man. This style of defense is weak against a good running guard who hesitates until the three men are picked up, then comes in for a shot before the standing guard can lead out to get him. In this case the defense should be modified, so that a defensive man in the first rank takes the opposing running guard. A third way of playing the four-men defense is to allow one or two men to sift through for the rear men to take and follow around, the front rank remaining stationary until this is done, then leading out to take up the other opponents.

On the four-men defense style of play, the standing forward should come down to defense in the following cases: 1. When the opponents are shooting a foul; 2. When there is a held ball in the opponents' territory; and 3. When the opponents have the ball out of bounds under their basket. In the last case, the standing forward should run down to pick up any loose man, especially one who becomes freed by a blocking play.

The standing forward is also helpful in defensive work by playing the ball in his own half of the floor, breaking up dribble plays or back passes to trailer men. The man who plays in this way can intercept many passes if he has the instinct to foretell plays—a knack but few players possess.

e. *The Position or Space-Defense.* Here each player covers and protects certain spots or sections of the playing floor, and is made responsible for preventing shots from this territory. It has the advantage that it cuts down the amount of running that has to be done and is good for a quick change to offense when the ball is recovered, as everyone knows just where his teammates are. It is also effective against a clever dribbler and floor-man, because if he does lose one man attempting to guard him he will

be picked up by another defensive man. It breaks up the criss-cross blocking play. It also makes for a clean game, as the ball is played rather than the man—the guarding player does not stick to any one opponent. Its weakness is that players are apt to be confused as to which opponent to cover, especially if two opponents should come into the same territory. For this reason it often fails to break up the type of blocking in which the pivot and pass to the trailer is used. This is played 5 men or 4 men with the lineups varying the same as under the other massed defenses. The 5-men position-defense is used by nearly all the teams that use the push-pass style of offense with 3 men abreast.

f. *Shifting-space Defense.* X 1 and X 2 are forwards, X 3 is center.

The shifting-space system, sometimes called the "Lane" defense, can be played by four or five men, but unless the team is a strong scoring one the five-men is the better. The defense shifts to the side the ball is coming down; that side is called the strong side; the side opposite the ball, the weak side. On a small floor the defense should mass ahead of the center so as to prevent long shots.

The forward on the strong side tries to break up the play, the forward on the weak side drops back to the corner.

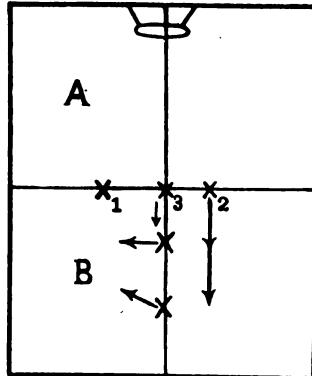
The forwards play in toward center, so as to force the opponents to go down the floor on the outside. Then when a pass is made to the opponent, one of the guards is charging him hard, and should be on him as soon as he gets the ball.

The defensive men do not follow their opponents all over; they stand still—maybe move in the direction the pass is likely to take—and then when the pass is made, the proper defensive man covers. The forward on the strong side works back as the play goes closer to the basket.

Example:

If ball is in space A, forward X 2 drops back a trifle; if in space B, he drops back to the corner and X 3 drops back to protect middle space—about five feet ahead of foul line. X 3 can be used to play the ball down to the middle of floor. This will aid in intercepting passes, also in breaking up dribble plays of the opposing running guard, as X 3 can drive the dribbler into one of the forwards where he will be pocketed.

The nearest of the guards charges the first pass made into the strong side. This will most likely be the running guard, in case of a short pass, and will most likely be the standing guard when a pass is made to an opponent in one of the corners. In this case the running guard fills under the basket. Usually both guards lead over to the strong side and the forward on the weak side moves closer



to the center. The center and forward on the strong side protect against the long shots and break up back passes to trailer men. After the opponents have shot, the players should block the opponents from the rebound, so that the standing guard can recover.

When the play comes down the middle, both forwards drop back a little until they see which side the ball is passed to, then the forward on that side advances to meet the play.

If the defense has not had time to mass, the forward on the side opposite the ball and the center are the ones who must hurry—the first named especially.

The center plays in the front rank as long as the ball is ahead of him. (He may have to drop back—and then advance to the front rank again if the opponents start to break through and then back-pass.)

Nearly always the forward on the strong side will be playing the second man through (usually a guard) while the forward on the weak side will be taking the first man breaking into his space. It works out so that the two guards and the forward on the weak side are covering the first three men down.

The shifting-space defense is very good. It forces plays to one side or the other of the court, and allows the guards to play a charging game, knowing that when they rush a pass there will be someone to fill in behind them. It permits of flexibility in order to meet certain conditions. Some of the variations follow.

a. The same shift as shown previously can be used except that the men stick to a man instead of playing the ball when it comes into their territory. In this case X 1 would let one man sift through and then take the second man down. X 2 would drop back and take the first man through on his side.

b. The lineup shown previously is very effective when the opponents use a style of teamplay that carries the ball on short passes, pivots and bounces down through the middle of the court. This protects the middle, and the bunched defense forces the opponents either to go down one side of the floor or to use longer passes.

However, there may be offensive teams who play the edges and corners a lot. Then the defense can be lined up as follows: X X X; but the men

X X

shift in the same manner as shown by the arrows of the diagram (supposing the ball has gone down the left side of the court).

c. The defense can be altered to break up the offense of a team that depends on one star player. The massed defense then can be lined up with

X X X X

four men, either X or X X. The fifth defensive man plays the oppos-

X

ing star, man-to-man. This covers the star player tightly; even if his cleverness frees him from the one man who is sticking with him, he will be

covered by one of the other men according into which territory the ball is thrown. If the star player of the opponents is a forward, the running guard is the best man to stick to him (although he should play the position game until the other four men are back); if the star opponent is a guard, the center X 3 is the best man to put on him.

d. The defense can be played four men only. In this case, X 3, the center, would play as standing forward. He can help play the ball on defense until a long shot is made, or the ball is passed through the front defensive row. Then he should depend on the other four men to break up the closer shots, and should start at once to the standing forward position. In this way he helps to break up dribble plays and long shots, but still is under the basket when his team recovers the ball. On the four-men defense, the forwards may find it better to line up back from the center farther than usual. This will arrange it so that the running guard seldom has to be drawn out of position. If the running guard is drawn to the strong side, then the forward on that side should help fill in the center space.

2. CENTER DEFENSE WHEN NOT SECURING THE TIP-OFF

When a team's center is being out-jumped continually, it is better to give up attempting to work plays from center, and use a defense to keep the opponents from getting the ball and working their plays. The main idea is to get possession of the ball. At the present day, teams have found it possible to perfect the center defense to the point where they are able to play a combination defensive-offensive. They are able to do this by playing their defense to get possession of the ball even though the opposing center out-jumps their own, and then the teammates who do not secure the ball break to prearranged positions on the floor and thus work a play. However, the main idea, first of all, should be to concentrate all efforts on getting possession of the ball.

A team that cannot break up the opponents' center plays is bound to have its *morale* badly damaged. The following center defense systems give ideas of plans that are used by different teams.

1. Every man stick to his own man on the tip-off, the so-called man-to-man style. See Diagram 1. The type of defense is weak, and allows openings for many of the center plays that are shown in the chapter on offense. Many variations of the man-to-man are found. One of them drops the center back quickly under the defensive basket to pick up an opponent who may have been freed for a short shot. In this case the other men stick to their opponents, excepting that one forward may, if desired, come down to the middle of the floor and play the ball.

Another common variation of the man-to-man center defense is that shown in Diagram 2. Here the best defensive forward is used to break up plays where one of the opponents' guards comes up to get the tip-off. The other forward stays under the basket. The guards and center each stick to their own man.

CENTER DEFENSES

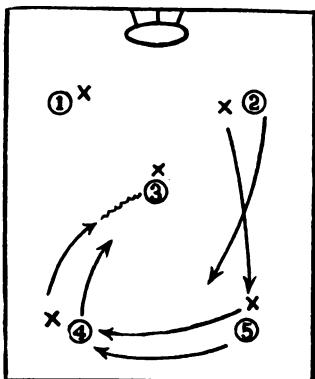


Diagram 1.

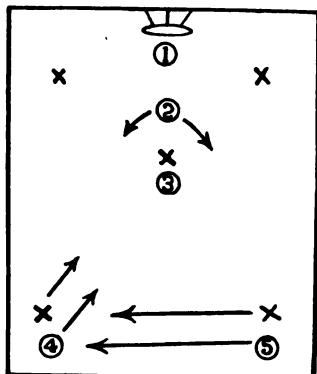


Diagram 2.

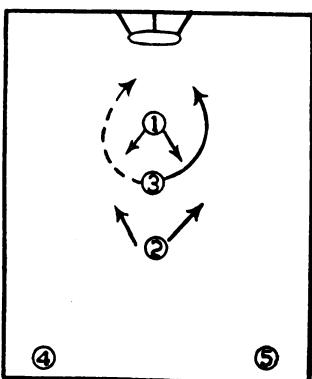


Diagram 3.

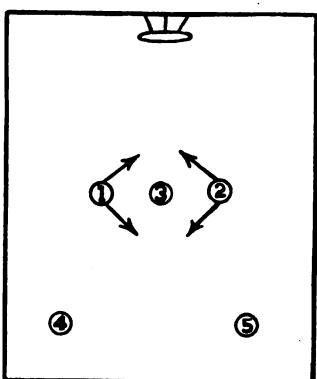


Diagram 4.

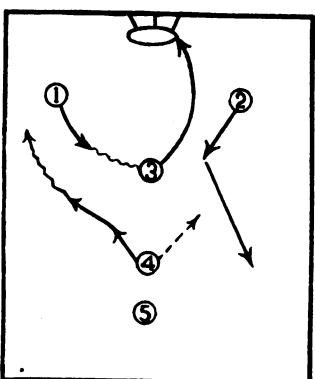


Diagram 5.

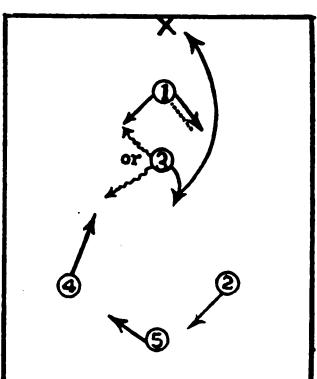


Diagram 6.

2. This is a more modern plan of center defense than the man-to-man style just described. Here the men assume a defensive formation with two men (usually forwards) assigned to break up plays. The two guards stay back and grab the nearest man in case the opponents' play gets a chance to develop. The center usually runs up under his own basket, leaving the circle on the opposite side the ball is tipped. See Diagram 3.

Diagram 4 shows a successful variation of the previous defense. The only change is in the position of the forwards. The good point is that it is a logical lineup for a team using the 5-men massed defense, as the men are already in their place, and the one defense suffices for all occasions. This plan is especially well adapted for teams using the position style of defense, as the guards do not come up for the tip-off, but cover any loose opponent* who comes into their territory.

3. Diagram 5 shows an excellent defense. The two forwards and running guard are expected to play the ball if it comes in their direction. In this diagram the ball has been tipped to the left. 1 and 4 will go after it, the nearest taking it. Forward 2, who is on the opposite side of the ball, continues down the floor to defense. In case his own side recovers the ball he makes a quick stop and turn and assists in the offense. Center 3 may run up under the basket, leaving on the opposite side from where the ball is tipped; or he may be used to aid the defense if preferred. This is a style of play fitting well into the general scheme of any defense excepting the man-to-man. Many teams line 1 and 2 even with the center circle in massed defense style.

4. See Diagram 6. This plan is adaptable. 1 and 4 can play the ball hard if it comes their way. In the diagram the ball is tipped to the left, so 2 drops back to defense, allowing 5 to rush any pass to the strong side.

This defense is based on the idea that the opponents will not risk more than one guard up at any time, and one defensive man can handle the guard-up plays. The opponents, however, will often send both forwards up at the same time, so both 4 and 2 are needed to protect against tip-offs in which two men threaten. Center 3 drops back until he is sure his own team has the ball.

Although built about the shifting-space style of defense, this play can be adapted effectively to other defenses. It can be worked on the man-to-man plan, in which 4 and 2 will each of them stick to a forward while 5 plays safety man. Again, it can be played "nearest-man" in which case 4 and 2 play the ball if it comes to their respective side of the floor, but quickly find an opponent in case it is lost.

3. OUT OF BOUNDS WHEN OPPONENTS HAVE BALL

The general rules on defense apply to a large extent. This is particularly true when the opponents have the ball out of bounds in their defensive end or side of the floor. Then a team may use its own defense without

variation. However, when an opposing team has the ball out of bounds in their own half of the floor, it is a dangerous situation, and it is well to use all five men in the defense. The man-to-man style, wherein each player covers his own individual opponent, is recommended when there is time to find one's own opponent before the ball is in position to be thrown in from out of bounds; otherwise grab the nearest man and yell "I've got this man," pointing to him at the same time. The men should cover very closely as a shot at this close range usually means a basket.

There is some variation in the way of playing against the man who has the ball out of bounds. Some players place themselves directly opposite him and as close to the sideline or endline as possible, in order to bother his pass. This style of play is more useful when the opponent with the ball is directly under the basket, as it is harder to throw in here and there is a chance to block the pass; also a defending player must place himself near the thrower in order to be between him and the basket. However, when a ball is out of bounds on the sidelines, or on the farther end of the court, some coaches play it differently, having the man guarding the thrower stand out in the field between the opponent and the latter's basket. They claim the following advantages are to be gained: if the opponent breaks into the court, you are still between him and his basket, whereas if you stood directly opposite him he might feint and side-step, and get in behind you to receive the pass; and again, if your opponent does not attempt to follow up his pass and get in the offensive play, you are in a position to guard someone else (if you stood directly opposite him and he made no effort to get into the play your guarding would be wasted).

All players should remember to cover quickly so that the opponents cannot take them unawares by hurried play.

It is well to watch the opponents' guards in this situation.

One must watch closely the man who has the ball out of bounds so that he cannot get a quick return pass and shot. He is really more dangerous than the man who receives the first pass, as the latter is often merely a pivot in the play. The pass back to the man coming in from out of bounds is probably found oftener than any other set play on the floor.

In guarding the man who is passing the ball in from out of bounds, the guarding player will find it useful to watch the player's eyes, as they usually give a hint of the direction of the pass, and a chance is afforded to break it up. Some guards will watch the passer's feet instead, which is effective if the main idea is to cover this man without trying to spoil his pass.

4. *Foul Line.* The point here is to make sure of the ball as it rebounds from the bank. Play for a held ball, if you cannot get the ball itself. The man-to-man style is strong to meet this situation. Have a certain man picked out to pass to if you secure the ball. Do not bat the ball blindly as it rebounds from the bank; sometimes, however, a play is made for this occasion, in which case the bat may help materially. This is called a "spot play."

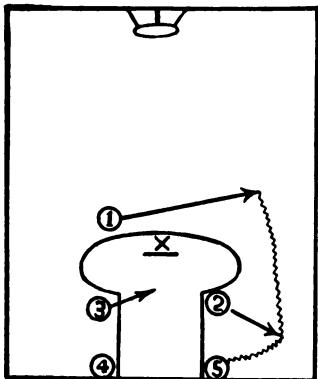


Diagram 1.

The spot-pass is to the right to 2, who breaks for the corner. 3 steps into the foul line, as the ball often rebounds straight back from a foul throw, and he must get in front of the thrower.

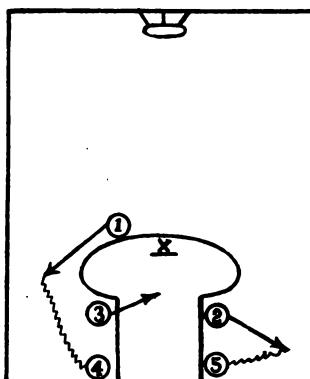


Diagram 2.

The play is altered to allow a spot-pass to either corner, 2 breaking to the right, and 1 to the left. Either guard can tip the ball straight back of him, knowing there will be a receiver there. 3 can play the ball according to which side of him it falls.

CHAPTER XI

OFFENSE

I. CENTER PLAYS

Center plays are very useful in order to get possession of the ball. This not only assists the scoring chances but the *morale* as well. In addition, the practice of center plays gives a good workout in the fundamentals, passing especially.

When the old man-to-man style of defense was in vogue, center plays in basket ball were "quite the rage." However, nowadays, so many teams use strong center defenses when their man is being out-jumped, that it is a difficult thing to work a tip-off play through to completion with a basket. Still there is a very important gain if the ball is obtained and is in your possession, even though the set play cannot be followed out. Therefore, it is well to have a signal for every one of the four spots around center; ahead, to the left, to the right, and to the rear. When you have the advantage of out-jumping, you can signal where you are going to try to tip the ball.

Have the plays well backed defensively, so that if the tip-off should be grabbed by an opponent you will not have all of your men out of defensive position.

Simple plays, well perfected, are the best. The more complicated a play, the more chance there is for something to go wrong and for it to be broken up. All plays should be worked out so that if they are blocked in one direction there is opportunity for passing to another man. This prevents a player from making an aimless pass when he finds the play blocked.

Any team can get along with a few plays. Where a team is losing interest, it is well to add a few plays or variation of old plays.

Mix in a guard-play occasionally so that the opponents will not watch the forwards alone. Do not use a guard-up play at the beginning of the game as you are not sure of the tip-off, and if the opposite center should get the jump you will likely have a basket made against you in the first minute of play. The first basket is worth a lot for the psychological effect.

At the beginning of each half have the team go on the floor with a prearranged play, as that is the time the opponents will look for signals, and is also the time when a player is most apt to miss getting the signal in the excitement.

Signals are good only so long as they are working; they will be a team's downfall if the opposing center is getting the tip-off all the time. If this is the case, let signals go and use one of the defensive systems previously outlined.

A play can be worked on either side of the court; for instance a play in which the right forward receives the tip-off can be reversed by tipping the ball to the left forward.

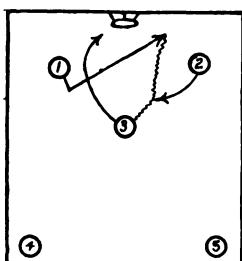
a. *Forward Plays.* These are the plays in which only the forwards and

center participate in handling the ball. They should be used when the opposing guards are playing up close to the center, the ball can then be tipped or batted over their heads; also, when the opposing center is playing a weak or loose defensive game, the plays to the forwards will allow an extra man to be put in position for a shot at goal. The forward plays are good to use when the team first goes on the floor, not being certain of the tip-off, as this leaves the guards in a good defensive position. When the opposing guards play stationary on the tip-off, the forward plays are good ones to try, as possession of the ball means a lot; and though the men under the basket are covered, the forward getting the ball is open for a shot. Another way of getting possession of the ball is to have the center tip the ball to one side and recover it himself. This is possible when the center is clearly out-jumping his opponent.

In the plays shown in the diagram the ball is tipped to the right forward; however, they can be started by tipping the ball to the opposite forward and the positions of the other players reversed.

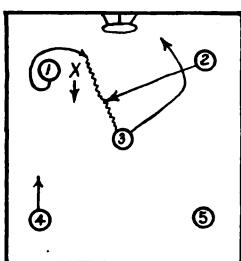
The guards do not follow their opponents into the tip-off, but one of them should be ready, in case the tip-off is successful, to go up the floor a short distance to participate in the pass work.

Play 1.



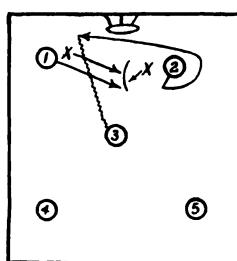
$$3-2 - \left\{ \begin{array}{l} 1 \\ \text{or} \\ 3 \end{array} \right.$$

Play 2.



$$3-2 - \left\{ \begin{array}{l} 1 \\ \text{or} \\ 4 \end{array} \right.$$

Play 3.



3-2 direct. 1 blocks.
Useful on small floor, or
where center is easily controlling ball.

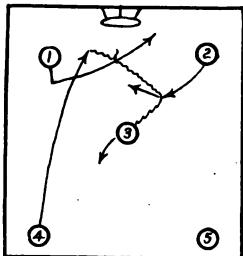
b. *Forward-to-guard Plays.* By a forward-to-guard play is meant a play where the forward receives the tip-off, and makes a pass to a guard before the play reaches its completion. These plays are most useful when the opposing guards stick close to the forwards and are following them up into the tip-off, as this leaves an open space in the scoring end of the court. Again, many of these plays permit the forward to get rid of the ball easily when he is hard pressed from behind, and yet allow the guard who receives it an easy pass in the direction he is facing.

This type of play is on the principle of interchanging guards and forwards when the opponents are playing a close man-to-man game.

In these plays it is necessary that the men on the team be versatile,

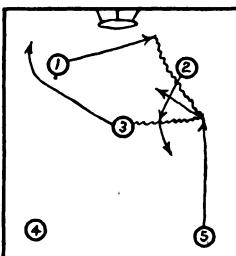
i.e., the guards be good shots and the forwards and center be good on the defensive.

Play 1.



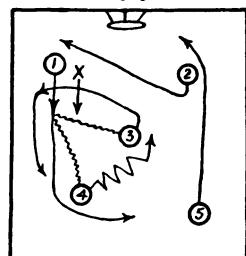
3-2-2-
4
or
1

Play 2.



3-2-5-
1
or
3
(Or 5 may dribble.)

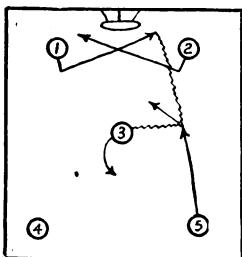
Play 3.



3-1-4. 1 bats to 4. 4 dribbles or passes to 5. The play tries to draw opponents to left side of the floor.

c. *Guard-up Plays*. These are plays in which one of the guards receives the tip-off. They are useful to mix in with other plays, but only when you are fairly sure of the tip-off. When the opponents are playing a center defense against you, and are bringing one forward, or both forwards, into your half of the field to aid in their defense, the guard-up plays will work well, or at least give you possession of the ball. They can also be used when the opposing guards are playing a stationary defense on the tip-off (not following the forwards up into the tip-off), for an opening is left in the center of the floor near the basket for a dribble by the guard, or pass to a player in this space. They are also useful when the opponents' guards follow your forwards into the tip-off; then the forwards can reverse back quickly into their own territory.

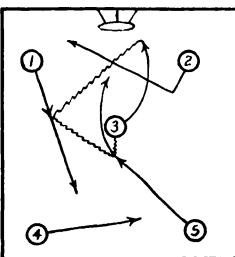
Play 1.



3-5-
2
or
1

(Or 5 may dribble if there is an opening.)

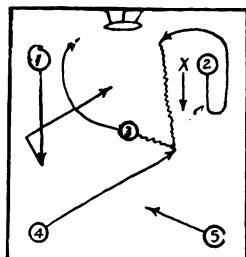
Play 2.



3-5-1-
3
or
2

5 should leap in air for tip-off. 1 breaks to meet ball. 1 hook-passes to 3 or 2.

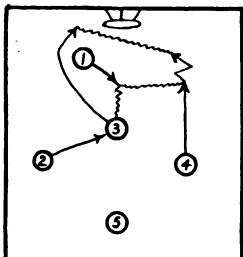
Play 3. (Cross-guard.)



3-4-2. 1 keeps on defense in case 4 does not get the ball. 2 feints up floor, then pivots back under basket. The play can be worked 3-5-2, with 5 coming up his side-line to receive the tip-off.

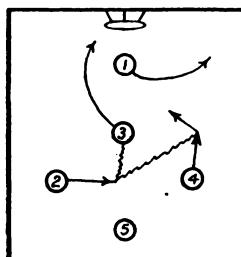
Any of the plays that have been illustrated can be adapted to use on any formation the coach desires for his center lineup. They may need to be modified somewhat. A few other formations are shown below along with new suggestions for plays.

Play 1.



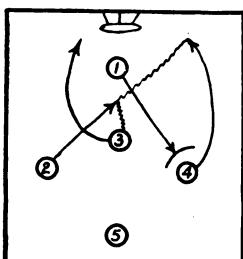
3-1-4.
4 may dribble or pass to 3.

Play 2.



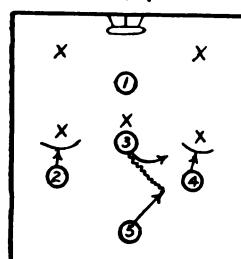
3-2-4.
4 may dribble or pass to 1 or 3.

Play 3.



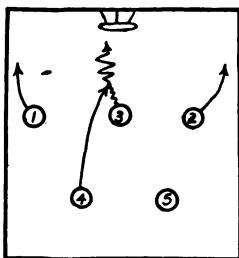
3-2-4.
1 blocks 4's opponent.
Useful when 1 and 4 are guarded closely.

Play 4.



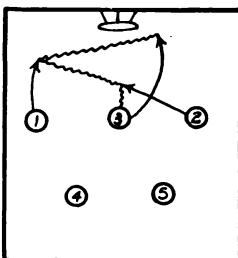
2, 3 and 4 help block.
The idea is to get possession of the ball when opponents are using 5-men massed defense at center.

Play 5.



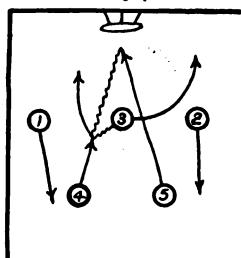
4 jumps in air to get ball and takes bounce before shot. 1 and 2 go to corners. Works when opponents bring their men close to center.

Play 6.



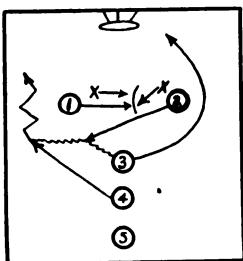
3-2-4.
1 may shoot or pass to 3.

Play 7.



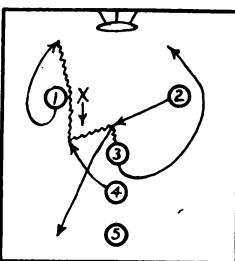
3-4-5.
Good against close man-to-man guarding game.
Interchanges guards and forwards.

Play 8.



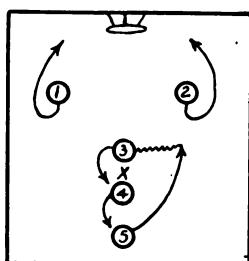
3-2-4.
4 may dribble or pass to
3. 1 blocks so 2 may get
the tip-off.

Play 9.



3-2-4-1.
Good variation of play
8. 1 starts up, then re-
verses.

Play 10.



3-5-
1 or
2
Useful when opponents
guard 4 closely.

d. *Shifts.* Shift plays are used on the tip-off, the idea being to deceive the opponents as to which positions your men are playing. It works against strange teams, but the effectiveness depends almost entirely on the opponents using the man-to-man defense. Sometimes the team will line the forwards up in the guard positions, and *vice versa*. Again, a team may line its five men across the floor, and when the ball is thrown into the air they scatter.

e. *Signals.*

i. *Method of Giving.* Some teams call numbers as in football; this is often confusing on account of the noise in an indoor hall.

Where there is but one play for each man, signals are simple to give; a man may be designated by an upraised finger, the men being numbered in order from one to five, and the fingers would indicate to which man the ball would be tipped. Another way is to have the center circle divided into imaginary quarters, the quarter which the center enters being the one toward which the ball is to be tipped.

Where there is more than one play for each man then a combination must be used to show both the number of the play and the direction in which it is to go. One combination is to use the foot and hand positions, the hand giving the number and the feet the direction of the play. The feet may give the direction by the side of the ring which is entered first, thus allowing for a play being worked on both sides of the court. At the same time the feet are giving the direction of the play, the hands will be giving the number of the play. Thus the hand to the head will indicate play number one; to the neck, play number two; hips, play number three; etc.

If it is desired, instead, to have the hands indicate the direction of the play, this can be done by having the hand opened or closed, or above or below the waist.

Where the feet give the direction of the play, another method of giving the number of the play is by raising a certain number of fingers on one hand. If the other hand is raised at the same time, it will help to conceal the real signal.

It is possible to have the play designated by foot positions; for instance, the feet together would be play number one; feet apart, play two; one foot ahead, play three; raising toe, four; raising one heel, five; etc.

Still another way to give signals, especially by the forward, is to have the man giving them stand in certain places on the floor. Against the sideline would be a play; between the sideline and foul line another; inside the foul line a third; etc. If the play is to be used on both sides of center, the side can be designated by hand signals.

2. Who Should Give. The center or one of the forwards should give the signals. Now and then they are found given by an experienced guard. The advantage of having the signals given by the forward is that he is facing the whole field while the center can see only half of it. If the forward gives the signal it should be given just as the center steps into the ring, so that all the players may know when to look for it, and it will not have to be repeated. He should also consult the center so as to find out what the opposing center is doing, thus taking advantage of any weakness of the opposing center, or his team, or to avoid playing to the opponents' strong points.

Another argument in favor of the forward giving the signal is that the opposing center has his back turned to the former, and cannot see the signal or anticipate the play, which prevents his tipping the ball to an unguarded opening or breaking up the play in case he loses the tip-off. The forward can more easily cover his signals than the center.

The argument for the center giving the signals is that the center is better able to size up the opponents' center's weaknesses and strong points, also the plays will be run off faster and more smoothly, on the same principle that in football the quarter-back is the logical man to call the signals. In making the choice of these two methods, take into consideration the experience and judgment of the players involved.

When one man is giving the signals, another should give fake signals; for instance, when the center is giving them, the forward should fake a signal, and *vice versa*.

2. OUT-OF-BOUND PLAYS

Probably the best place to work set plays in basket ball is on an out-of-bound ball, because the team is in absolute possession of the ball and does not run the chance of being caught out of position such as is the case on a tip-off when the opponents get the jump.

The out-of-bound play is increasing in popularity, especially in a team's own half of the floor. This is the place on the floor where an out-of-bound play is very dangerous and the opponents will usually fight hard to prevent

a man being loose, and to bother the passer from making a good pass into the field of play.

Under ordinary circumstances when a team is using the five-men massed defense, the man passing the ball in is not guarded on an out-of-bound play starting in the open half of the floor, as the defense has swung its five men back to the middle. The great difficulty with out-of-bound plays lies in the fact that the players do not think quickly enough where they should go, and the ball must be thrown in within five seconds. It requires constant drilling to get a team to work out-of-bound plays, and the new coach is often disappointed in the results. It is well worth the effort, however, as a few baskets in the important games later in the season may mean victory. A team of old heads should not be bothered in learning a few good plays.

Probably the best asset on an out-of-bound play is to get the ball in from out of bounds quickly. In other words, play the ball as if it were in the field of play. The opponents will often be caught napping. A great many times a player knows whose ball it is without waiting to hear the referee announce it, consequently he can put the ball in play very quickly before the opposition can get set. The coach should have the players understand that when there is a man loose to pass to quickly, that they should do so, ignoring the set play; as the idea of the set play is to get a man loose to receive a pass in the field of play.

The man who passes the ball in from out of bounds is usually the best man to pass the ball to as the opponent guarding him will naturally watch the ball momentarily, and this allows the first passer to get back on the court and get the ball returned to him before the guarding man wakes up.

The simplest way of working out-of-bound plays is to give each player a play of his own. Signals may be called—this is another method. Still another way would be to have the side of the floor on which the ball is out indicate which play is to be used, but in this method a heady player must be picked to take the position where the man who has the ball out of bounds ordinarily would be on the play.

The players should get into positions for these plays as soon as the ball goes out of bounds. This must be done quickly, as the time for getting set is very short. In case the guard goes up on the play, always make provision for some one to take his place.

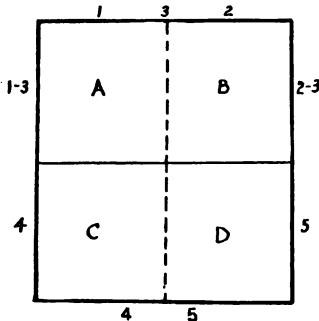
On plays that have to carry the ball the length of the floor, the player nearest the basket should not break for the new position until the ball has been worked half way up the floor, so as to be in motion when the ball reaches him.

Out-of-bound plays in your own half of the court are the most essential to have. A successful pass gives a close shot. Again, it is not necessary to work up special plays for the other half of the floor, as a team may use its usual style of advancing the ball in teamplay.

Some teams use as few as two plays, one for each half of the floor. A

better way is to adapt the play not only to the part of the court but to a man also.

Some teams can use three plays, one for the center when out of bounds, one for the forwards, and one for the guards. The men would take the ball out according to the following diagram.



The same play is used by 1 and 2, and 4 and 5, except that it is worked on either side of the court as in tip-off plays.

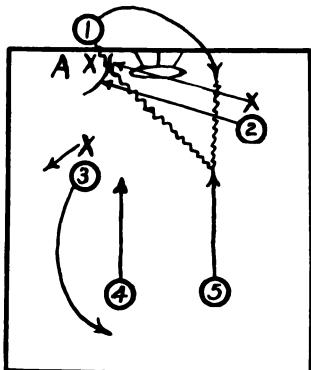
The men should be instructed that when the ball is out in the scoring half of the floor, the center or designated forward should take it, and when out in the other half, the designated guard should start the play. In this way the play can be adapted to whichever part of the floor the ball happens to be on.

For experienced teams five or six plays can be worked on the same plan as illustrated by the diagram. 1 and 2 have the same play but when out on the side of space A, 1 takes it, and when in B, 2 takes it. 4 takes the ball outside space C, and 5 likewise with respect to D; the same play being worked from opposite sides. This makes five different plays. Play 1: 3 has a play under the basket worked to either side according to whether it is A or B. Play 2: 1 takes the ball on his side under the basket and 2 works the same play on the opposite side under the basket. Play 3 and 4: On the sides of the space A, B, there are two plays, 3 working one play on both sides, and 1 working a play on side A, and 2 the same play from side B. Play 5: There is only one play for space C, D. When used from the sides, 4 takes the ball on the left, and 5 on the right. When played from the end, the same play is used. If desired, 4 can take the ball when out at the left of the basket, and 5 when at the right, but this is not necessary—the nearest guard can take the ball for that matter.

It is desirable to have the different plays under the basket start out as nearly alike as possible, but end up differently.

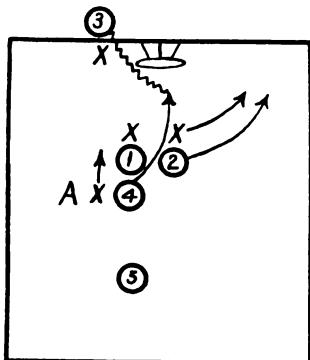
a. *Examples of Plays Out of Bounds under Own Basket.* Most of these are based on the idea of bringing both guards up and having one of the forward men go back to guard, drawing an opponent with him; or on freeing a man by blocking. These two ideas work here because the opponents are guarding the forwards and center unusually close.

Play 1.



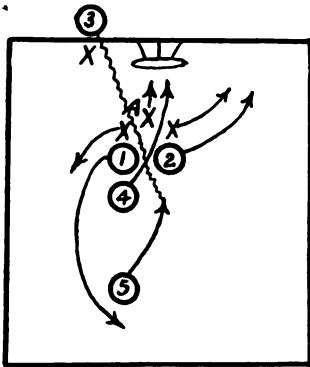
4 and 5 both come up floor. 1 passes to either of them, in this diagram 5. 5 can shoot, or pass back to 1, who cuts around under basket. There is a good chance of 1 being free as his guard may be blocked from following.

Play 2.



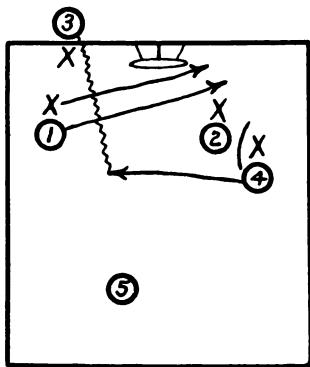
4 should be loose if his guard A plays to his side. A finds 1 and 1's guard in the way when he tries to follow 4.

Play 3.



This play is like play 2, except that 4's man A lines up differently. 4 goes in the same as in play 2 but is followed by 5, who gets the ball from 3.

Play 4.



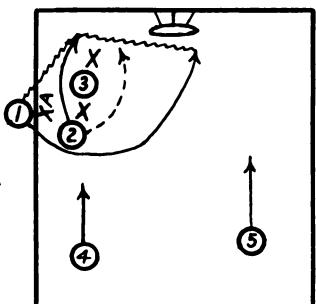
3 passes to 4; 2 blocks 4's opponent. 1 crosses under the basket, calling for the ball.

Many other combinations of these plays may be made. For instance in play 1, 3 may also run toward the passer, in which case guard A would surely be pocketed, and 1 may slip to the side to which he makes the pass to a guard. In this case the guards start upon opposite sidelines, and the guard not receiving the ball hastens back to defensive territory. Other ideas may be seen under the examples of blocking plays.

b. *Out of Bounds on Sidelines.*

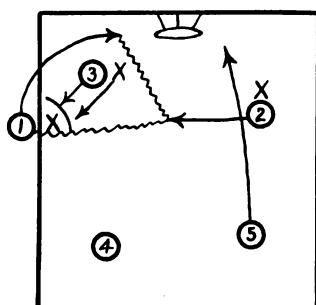
1. *In Own Half of Floor.* The plays that have been outlined for use under the basket may easily be modified to serve on the sidelines in that half of the floor. The following outlines and explanations will give suggestions for such a use.

Play 1.



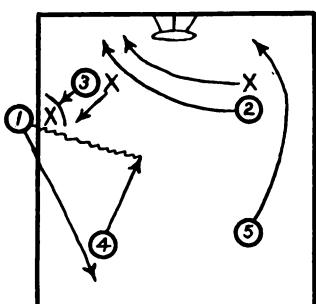
2 runs as per arrow, and his man is cut off when he tries to follow. If 2 is pressed hard when he receives the ball he can make a hasty spot-pass to 1, who has run around the crowd. 1's guard A is blocked off in the jam. The play can be made with 2 whirling backward on his man and going in the direction of the dotted line.

Play 2.



1 throws high pass to 2, who meets it and bats it to the right. 1 breaks fast and recovers the ball. 1 can pass to 5 if necessary. 3 blocks.

Play 3.



A good alternate to play 2. 3 and 2 run as in previous play, but 1 passes to 4, then goes back to guard.

4 may dribble or pass to a man ahead of him.

2. *In Opponents' Half of Floor.* No special plays need be developed in this part of the floor, as the styles of offense that are used to get a concerted attack up the floor or to break through a five-men massed defense can be used here. In general it is a good idea for the guard who throws the ball into the court to fill in behind the other guard, allowing the latter to go up the floor.

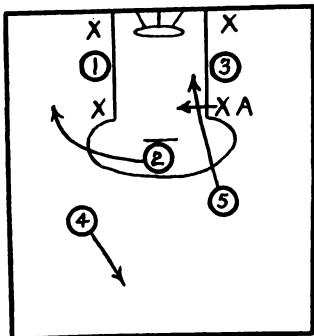
When the opponents use the man-to-man defense a long-pass play as shown under teamplay is very valuable here; also have a play to break through a five-men massed defense in case the opponents drop back leaving the road clear as far as center.

c. *Under Opponents' Basket.* Under the opponents' basket the same directions as just explained for the sidelines in the opponents' half of the floor can be followed. There are a few things to note.

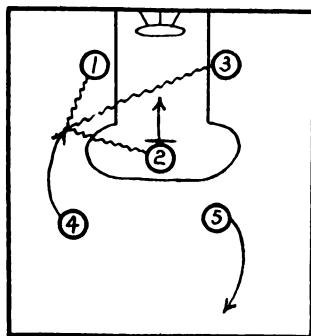
When the ball is out under the opponents' basket care must be taken in passing the ball out when the opponents play a man-to-man game. An intercepted pass is dangerous. If the opponent stands directly in front of the passer, the latter should step back from the endline, and if necessary feint and bounce the ball under the opponent. The teammates should break toward the man who has the ball, so as to meet it and avoid the chance of interception.

3. FOUL LINE PLAYS

The tallest forward should play near the basket. The men should be stationed so that the ball will be recovered no matter which direction the rebound takes. They can demand alternate places on the foul line in case the extra opponents try to crowd them out.



A play built up to break up opponents' defensive play of having a man step in front of the shooter. 5 goes in for rebound and 4 drops back. The play can be changed with 4 going in and 5 running back. 3 is tallest man. 2 breaks to corner where 1 can tip ball to him.



1, 2, 3, all of them play a spot-pass, or bat to 4, who shoots. The play can be mixed up by making it to the opposite corner to 5, in which event 4 would drop back.

4. GENERAL STYLES OF TEAMPLAY

There are several distinct methods of advancing the ball to within scoring distance. Under one method, the guards play a tight defensive game, merely watching their opponents, placing the bulk of the offense on the center and forwards. The opposite of this is where every man goes up the floor and aids in the passing and shooting. The majority of the teams compromise on these two methods, and play a stationary and a running guard. For the average team, the latter offense is adaptable to almost all conditions.

Some coaches have attempted to work out a system of having the players run to definite positions when they recover the ball from the opponents. This is very complicated owing to the fact that the players never find themselves in the same position twice in succession.

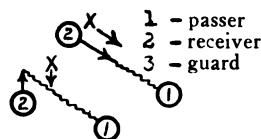
In developing an offensive style of play the coach cannot definitely plan on a set and rigid pass to this man, or to that man. The reason is that the man in mind may be out of position, or that the opponents have not lined up in the way they should for the success of the play. The play should always have the possibility of two or more openings in case something upsets the original strategy.

The teams which play the best teamwork are those which have played together from their grammar-school days; each man knows instinctively from long association just what his teammate will do, and can pass the ball without stopping to think. Some coaches have attempted to accomplish the same result with newly organized teams, by having the set situation as explained above, but the difference is that with the older teams the attack is spontaneous, while in the second case time is lost because the men must adjust themselves to a mechanical style of play, and they cannot as yet do this automatically. Some coaches still insist that teamwork can only come from playing together constantly, and that the planned attack only hampers the players. Success in this regard, however, is one of the developments that is being seen frequently at present, as experiments are constantly being made in this direction.

The best teams go on the floor nowadays showing a planned attack, and the variations in methods of advancing the ball make for one of the prettiest parts of the game as a spectacle. One team may use a long-shot game with a hard follow-up; another, a very short pass in which the men bunch close together; still another, a fast dribbling style; another, a combination of the long and short pass; another, a pivot and back-passing game; and there are many other possibilities.

Some of the general things necessary for successful team work are given below.

1. Have the players meet the ball in their pass work. This does away with the chance of having passes intercepted. When meeting the ball the receiver and his guard are found in the manner shown, whereas if the receiver is running away from the pass the diagram shows the chance for interception. Too, when the receiver runs away from the pass, there is also the disadvantage of not knowing what his course is to be.



2. Have a prearranged plan of starting the team work when a guard recovers the ball from the opponents' bank. A good plan is to whip the ball out to the side where a free man is kept stationed. Very likely he will be clear if the opponents have followed in on their shot.

3. As a general rule, the first pass should be to the same side from which

it comes off the backboard. This is a much safer play than to pass the ball across the floor under the opponents' basket.

4. When the scrimmage is close under your own basket, and the opposing team is guarding closely, one player, usually a guard, should play around the vicinity of the foul line or in a corner, so that the other men can tip the ball back to him.

5. Have a trailer on dribble plays.

6. On dribble plays, if coming down the center of the floor, have the teammates go to the corners to clear a space; if the dribbler is coming up the sideline, the teammates should cross to the opposite side of the floor for the same purpose.

7. Have the men well coached on following up the rebound. Some of the rebound methods are: 1. Have a tall man specialized for this one duty. He can be assisted by the man who shoots. 2. Have two men driving into the basket from opposite sidelines and a third man come straight down the floor past the foul line. This covers the shot from all possible sides. 3. Have the men criss-cross when near the basket, and then circle around so as to dart back in to the basket again. 4. Have a man under the basket face the floor and bat the ball to his teammates as they come toward him.

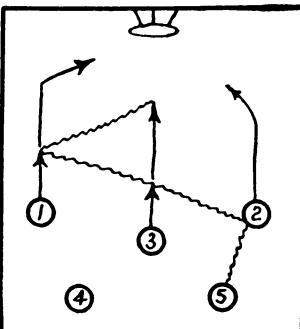
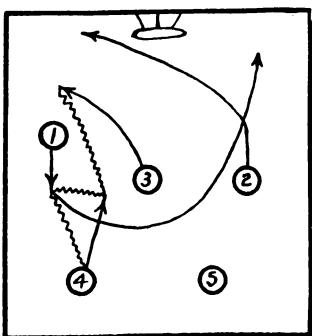
8. The rear guard should come up the floor to assist in the passing whenever he is needed, but in such a case the man who passes to him should fill in behind to make the play safe defensively.

9. Many coaches insist that the only logical kind of teamwork is one of criss-crossing from the moment a team gets the ball off the opponents' bank. They ridicule the idea of play in straight lines up the floor. This is wrong to a certain extent. Just as long as there is a chance to get the ball up the floor ahead of the opponents, the straight-line method is the fastest to use, spreading out to the sidelines to attempt to make the opponents' guards cover more ground and therefore leave more openings. In case the opponents have you covered, then the criss-crossing method can be resorted to.

10. All passes should be followed. In this way two or three players may often carry the ball up the floor in case the other players are closely guarded. No player should stand still after making a pass, but should run at once to an open space to be in position for a return pass. The man who makes a pass will often be left uncovered, as the opponents are likely to run toward the man receiving the pass, leaving an open space for the passer. This applies particularly to the short-pass style of play.

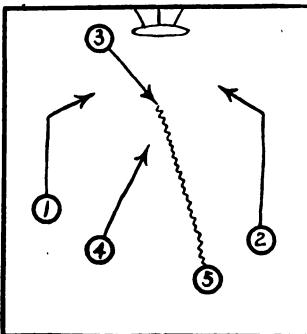
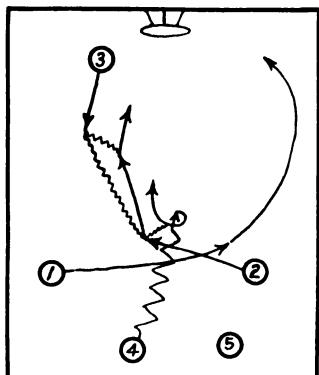
By means of the following diagrams, with their accompanying explanations, some of the best-known plans of offensive teamplay are demonstrated. They show how teams, even without a set situation, can maintain a general relation between their players so that each has an idea of the positions of his teammates, and can keep in touch with them in pre-meditated methods of advancing the ball.

1. One system that many teams use in advancing the ball depends upon placing a powerful man in the center of the floor. The two forwards are ahead of him, one on each side, and a guard trails behind. The center is the pivot for short passes. When he is too hard pressed to pass to the forwards (or if they are covered) he passes back to the guards. The forwards on the sides may dribble if they have a good opening. The center man follows up the shots and may tip the ball to a teammate.

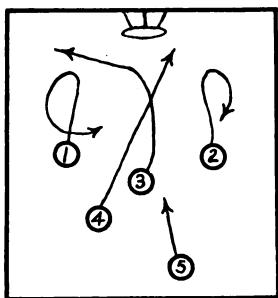


2. Another system keeps the teamwork on one side of the floor, in order to draw the opponents over, thus leaving an open space on the opposite side of the court into which a man may be sent when within scoring distance, timing the passing so that the player may receive a pass on the run. Success depends on perfect timing. Either guard may go up.

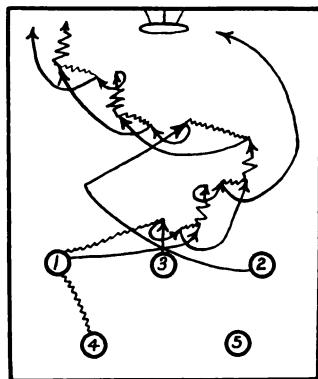
3. A third method is to start the teamwork with a long pass to a tall man, preferably the center, who is under your own basket and who rushes down the center of the floor to meet this pass. In the meantime the two forwards are advancing up the sides of the court. At the time the center receives the ball the forwards break from the sidelines toward the basket and criss-cross. The guard who does not make the long pass advances toward the player who is receiving it. The center who receives the ball often will pivot back and take a shot or dribble in close to the basket. He can vary his tactics by coming down one sideline, in which case the forward on that side would break into the center of the floor.



4. Method three can be varied to use with a dribble, pivot and short-pass play as follows. Use the previous play when the tall back guard 5 gets the ball off the bank. Then the present play can be used as an alternate when 4, a fast dribbler, gets the ball. 4 dribbles to center, pivots, and back-passes to 2, who passes to 3 coming down the sideline. 4 goes ahead after his pivot. 3 may pass or pivot back with the ball. He comes in for the rebound in any case.



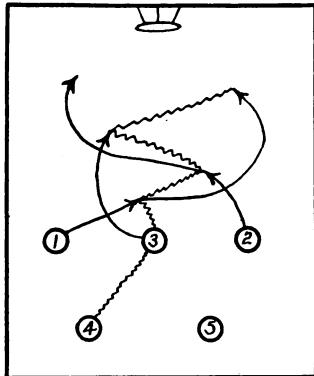
5. A method in which the forwards go down the side-lines and reverse back, drawing the defensive guards out. 3 goes down the middle and out to a corner. The guard, either 4 or 5, goes clear under the basket for a close shot. Often he dribbles in himself with no opposition. A good idea is to have the forwards criss-cross after they reverse back. This will be effective in losing their guards in case the latter follow them out.



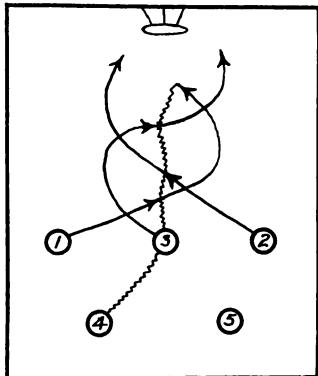
6. A successful style of play featuring the criss-cross, back pass and short dribble.

3 receives ball near middle of floor. 1 and 2 criss-cross behind him, the latter going first. 3 makes a pivot and back-pass to 1, then circles behind him. 1 takes a bounce, pivots and passes to 3. 3 bounces, then passes to 2, who now returns to the play. The play is then repeated, only reversed as it carries to the opposite side of the floor.

Two other styles of team offense.



7. The passer always cuts behind the man he passes to, and then turns toward the center of the floor. 4 trails the ball.



8. Offense with the ball going up the center of the floor. 4 trails the ball.

5. BREAKING THROUGH THE FIVE-MEN MASSED DEFENSE

Some teams have a style of play that they do not need to vary when meeting the five-men defense. Others try to get the ball up the floor fast before the opponents can get back; then, if this fails, they change their tactics.

Several ways of getting a quick offense under way have been described. However, in case you cannot get up the floor before the opponents have massed their defense, then special tactics must be adopted.

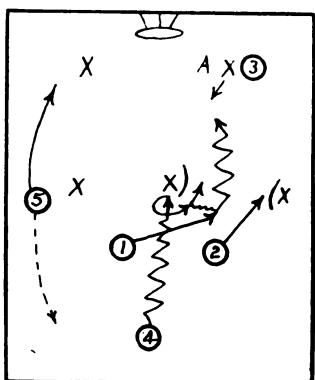
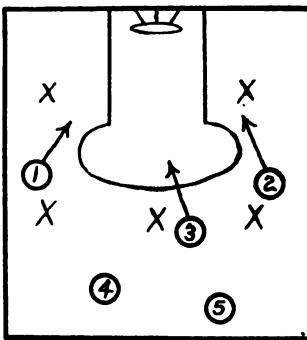
In general, the methods employed for this purpose are of five sorts: 1. The long shot, with a strong follow-up; 2. A combined use of the dribble and bounce-pass, or dribble, pivot, and back-pass, in the offensive team-play. (In this plan, the purpose is to get the ball by the front row of defense.) 3. Almost the same as 2, except that three offensive players are sent through the defense before the attempt is made to advance the ball to the center of the floor (if no member of the opponent's front rank drops back, this gives three offensive men on the two guards); in this method the offensive players are often bunched on one side of the court (this either draws the defense over, or lets the offensive players outnumber the defensive in the particular section of the floor); 4. By criss-crossing. In all these plays all five men are ready to be used in the teamplay.

Examples follow:

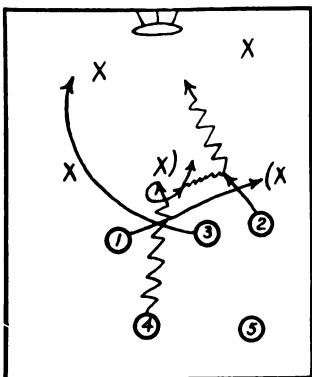
Example of 1.

Let the defense get set and then work the ball down the floor to it on either side of the center. Let the man who is the best long shot, in this case No. 4, take the ball and shoot a long shot. His teammates should rush through the defense and try to take the ball off the backboard if he fails to shoot the basket. A team that has on it a player who is an exceptionally good long shot will, in a number of cases, be able to break up the five-men defense because the first three men in the defense will break toward the long-shot man, covering him, and he can immediately start a passing game as the defense is scattered or broken.

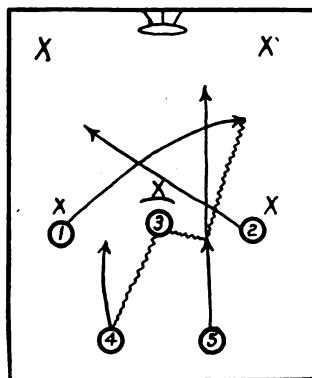
Examples of 2.



4 dribbles up to front rank, pivots, hands ball to 1, who goes through with 2 beside him. 4 continues his pivot so as to block off his own opponent. 1 shoots unless guard A comes at him when he passes to 3, or pivots and back-passes to 2. The safety man is 5. If the play is made, he goes ahead; if there is a fumble, he runs back as per dotted line.



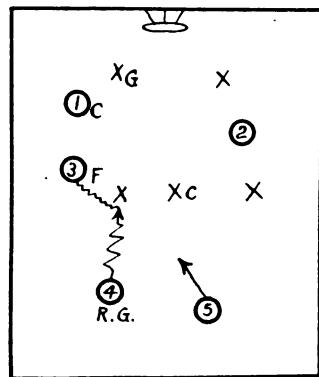
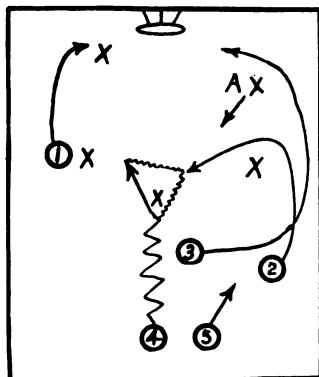
A play similar to the previous one. 3 and 1 criss-cross behind 4, with 3 preceding. 4 pivots back, faking to 1, and then passing to 2. 1 blocks. 4 continues his pivot until it becomes a block. If desired, 4 can make a double fake, first to 3, then to 1. This helps in getting the middle opponent off balance and easier disposed of when the true play materializes.



3 gets first pass, pivots with his back to opponent. Back-passes to 5. 5 can bounce to 1 and follow through for a return pass if 1 is covered. If the pass cannot be made to 5, 3 can back-pass to 4, who takes a long shot or a dribble through if there is an opening.

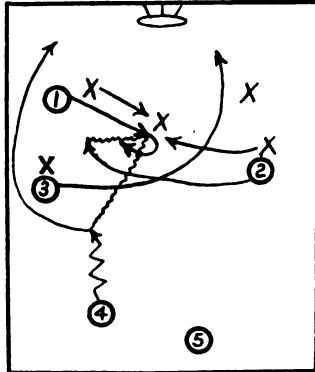
Example of 3.

In case you cannot get up the floor before the opponents have massed their defense, an effective play is to send three men in behind their front row, and advance the ball to the middle of the floor with the guard only. Running guard 4 tries to draw X out. He will then bounce or pass the ball to 3. 3 should be free for a shot; if covered by XG, he passes to 1; if covered by XC, he passes to one of the guards who goes into the center opening. The one guard 5 follows the dribbler so that the latter may have some one to pass back to. This play will mean disaster to a team using the space defense.



Examples of 4.

When five men are lined up in a row across the floor and are expected to pick a man and cover him, the offensive team can, by criss-crossing their players, upset this style of defense.



If the defensive lineup is three men ahead and two back, the same idea works well when each defensive man sticks to a player and follows him wherever he goes. The diagram illustrates.

The offensive men criss-cross in the center of the floor with a very short back-pass. When the opponents follow, it turns out that your men are so close together that blocking will take place, so that one of your players will have a good chance of being freed. In such a case have one of the rear men on the strong side cross to the weak

as there may be an open corner. 1 breaks out to get the ball, gives to 2 on very short pass. 1 pivots at same time and gets loose, trailing outside of 2. 3 crisscrosses,—his guard following will be blocked off by the congestion in the middle of the floor. 4 and 5 are alert to break into an opening if needed as a trailer.

CHAPTER XII

MISCELLANEOUS

1. ADAPTED TO PECULIARITIES OF YOUR OWN PLAYERS

The short-pass game is easiest to learn, and is especially adapted to a new team in the early stages of its development. The long-pass game is adapted to a team which employs the four-men defense and stations a tall, powerful man under each basket.

The underhand pass favors a team composed of short men; on the other hand, tall players should use the overhand pass, jumping in the air to receive it if necessary and keeping the ball over the opponents' heads.

If a team is mediocre in its shooting, but is composed of strong, rugged players, it should play a conservative type of game, trusting to its defensive ability to hold the opponents to a low score, so that but a few baskets will be needed to win. The opposite would apply to a team composed of good shots. Such a team can well afford to "open up" on the theory that a strong offense is the best defense, inasmuch as the opponents cannot score when they are not in possession of the ball.

Only a team of strong, rugged players can stand the physical strain required by the five-men massed defense, in which a maximum of effort is needed in carrying the ball up the floor and sweeping back quickly on the defense. Slight men had better choose a style of defense which will allow quicker opportunity to score after the change to offense.

When the center is the only tall man on the team, he should play the middle of the floor, in order to be most effective in teamwork, and also, when on defense, to be able to break up the passes of the opponents.

If the center is not a good jumper, it is a waste of time to attempt to develop an assortment of tip-off plays. It would be far better for his team to work up a strong center-defense.

If a particular player is a good shot, but poor in passing and teamwork in general, it would be well to employ a four-men defense, stationing this player beneath his own basket.

The tip-off plays should be selected and arranged according to the physical peculiarities of the players. For instance, if the guards are slow and poor shots, it would be unwise to select any forward to guard plays. The forward plays and the guard-up plays would be the ones to choose. If the center is a good jumper but weak on offense, it is well to let him drop back after the tip-off, exchanging places with one of the guards.

2. ADAPTED TO PECULIARITIES OF THE FLOOR

On a small floor, it is almost suicidal to attempt long passes. The same applies to dribbling. Short, snappy passes are needed, with the constant use of feints and pivots. Shooting should be attempted from all parts of

the floor, as there is little chance to develop teamwork. This type of floor is responsible for the popularity of the man-to-man style of game, which is found at its best on such a court, there being but little running possible. Another reason why the above defense is well adapted to this kind of a court is that it is possible for an opponent to score from any part of the floor, and he must therefore be guarded closely at all times. If the massed defense is used on a small floor the front rank must be stationed well ahead of center.

On courts where the ceiling is low, the massed five-men defense works well, as the opponents will find it impossible to arch the long shots over the heads of the defense.

On a long, narrow floor two guards should always be played well back, because if the opponents make a long pass, the one guard could not hold up the play until his teammates could come to his support. An additional reason is that the narrowness of the court prevents the effective use of the fourth man on offense except as a trailer. Dribbling is easily checked on a narrow floor.

The possibilities of basket ball are best realized on a court which is long, and yet wide and open, as it allows the use of the long pass as well as the short; it gives room for clever dribbling; both long and short shots; and does not favor any particular style of play to the exclusion of others.

3. ADAPTED TO THE PECULIARITIES OF THE OPPONENTS' PLAY

In sizing up the peculiarities of the opponents' style of play, it is perhaps easiest to determine the nature of their defensive tactics. The methods of defense have become fairly well standardized.

As soon as you feel fairly sure as to their general plan of defense, you should plan your attack to take advantage of the weak points which are usually inherent in any given style of defense, and which have already been discussed at length.

On tip-off plays, you should watch the opponents to see how their guards play and then adapt your center signals accordingly to the methods discussed under the forward, forward-to-guard, and guard-up plays.

The offensive tactics of an opposing team are not always easy to discover. However, it will soon be apparent as to whether the opponents have a well-rounded team, or whether their play is built around a "star" performer. In this latter case, your defense must be changed to check this player at all hazards. He must be so closely watched that he will have no openings from which to attempt to score. It is well to assign two men to the duty of watching such a player. Both men should run toward him at the moment the opponents get the ball. The one nearest him will call out, "I'll take him," or indicate in some way that he intends to cover the man in question. The other guard can then cover some other opponent. Thus it is not necessary for two men to actually guard the one opponent, but this plan makes it certain that you will always have some one near enough

to cover him quickly and effectively. This will also prevent the opponents from working an effective blocking system in favor of their star player.

Another thing that can be quickly perceived is whether the opponents work the ball down the center or down the edges of the court. In either case the defense can be modified to check the particular style of play, as explained in the chapter on defense.

When the opponents are using the criss-cross play before reaching the center of the court, the five-men massed defense should be moved out to break it up before it gets under way, at least the middle man of the defensive front row should be advanced from his ordinary position.

Against the long-pass style of play, the following tactics are all valuable. First, keep two guards back, the running guard being very careful about going past the middle of the floor and then going back under the basket whenever the standing guard leads out to break up a pass; second, have the opposing back guard covered so closely that he has trouble in getting a good pass away; third, have the men break for the defense very quickly, keeping to the middle of the floor so as to meet the opponents' forwards when they break from the sidelines; lastly, cover their standing forward closely. The man covering the standing forward should keep between him and the basket, and should follow the latter out to meet the long pass. A tall guard can break up the pass if he times the play right. A short guard will have trouble and his best play is to alternate his tactics, now leading out to meet the pass, and again feinting out only. This feint will deceive his opponent into tipping the ball to the sideline; and the guard, by fast work, can be on the receiver at the moment he recovers the ball.

Against a team using the three-men-abreast and the short push-pass style of play, place a man on the middle man of this trio. If he is closely guarded, the play will be broken up.

Against a team that follows up the rebounds hard, use a fairly long pass to start your offense. If the opponents are weak at the follow-up, it is evident that a short pass or dribble will be practical in starting the team-play away from the bank.

Against a team known to be very weak in shooting, it is good strategy to play a five-men offense.

Team A is playing team B, and knows that team B plays a man-to-man defense, and builds its offense about one star floorman and shot. One plan that team A may use to upset team B is to put the player who is pitted against this star opponent up under his own basket as standing forward. The chances are that he will be able to get many free shots, so many that the star opponent will have to restrict his offensive value; either that or the opponents will have to alter their defensive tactics.

If it is apparent that the opponents are in the habit of starting their teamwork with a pass to a particular player, it is well to try to break up their play at the outset by anticipating the pass and trying hard to intercept it.

When a team knows it is to be pitted against a team that plays a low-score game, extra practice should be given to foul shooting, as this will be an important factor when the score is low.

The substitutes should have it impressed on them that they are to watch closely the opponent's play, so that in the event of their being put into the game, they may be better prepared to take due advantage of every move of the opponents.

4. PROGRESS OF THE GAME

At the beginning of a game against a team whose tactics are unfamiliar to him, the coach is often confronted by the question as to whether it is better to play "safe" until the opponents have shown their strength or to open up with a rush, trying to get the "jump."

A team which plays a steady, consistent game had better try to check the first rushes of the opponents, knowing that after its players have discovered the latter's weak and strong points, they will have the reserve power to wear down the opponents, and by increasing their own offensive strength, make a strong finish.

On the other hand, a team that is brilliant, but erratic and easily discouraged, will always play best while holding a lead. Its policy should be to start the game with a rush, opening up everything in the attempt to disconcert the opponent.

A team that starts the game off form should emphasize defensive work until it begins to strike its true stride. Its early offensive play should be very deliberate, especially if the opponents mass their defense.

Do not allow a team which has a lead at the end of the first half to feel over-confident and relax its efforts.

Late in the game, if ahead a few points, be extra careful in regard to fouling.

Late in the game, if a team has a small lead, it should endeavor to keep possession of the ball by passing around among its members as much as possible, and not taking any chances on losing the ball by long shots at the basket. One precaution to be noted when keeping the ball in this way is not to pass the ball back and forth under the opponents' basket, where an interception might prove fatal. Rather keep the ball to one corner. Quite often the opponents will be drawn clear out of their defense, and it will be easy to run a man down the floor for a long pass and open shot. In case the opponents gain possession of the ball, play a strong five-men massed defense.

On the other hand, if you are behind, make desperate efforts to get possession of the ball so that you will have a chance to shoot. Any form of massed defense is poor policy in this instance, as it gives the opponents a chance to pass and "stall." The man-to-man defense will be much better here, as you will then have men charging the opponents to take the ball from them. Each man must stick to one particular opponent and not

change off. When you recover the ball, take chances on using everyone in the offense.

Some teams work up offensive plays following the toss-up from held balls. Many of these are impractical when it comes to working them in the actual game. The simplest plan, and the one most dependable in these situations, is to play an entirely defensive game in the opponents' half of the floor, and to play one of the center defense formations when in your own scoring half. The center formation, with one man ahead and one behind the jumper, is used by many teams, and is easy to remember because as a general rule only the center and two forwards are involved, and they can interchange, depending on which happens to be the jumper.

If the play happens to be in the defensive half of the floor, the jumper should try to tip the ball toward the nearest sideline, for even though the opponents should recover the ball, they are put in a poor scoring position.

Sometimes a held ball will be called in the near vicinity of the opponents' basket, with a tall opponent jumping against a short man of your side. A good plan in this case is to place a tall player between the jumpers and the basket. He can block the ball in case it is tipped toward the basket.

If things are going badly, take "time out." Have the men stand up or sit in a circle, as this keeps them from relaxing too much, and also gives the impression that they are fresh and still in the game to the last minute. In such conferences have the men coached to find out which of the following things is causing their defensive weakness: inaccurate passing; slowness in breaking back to defensive position; running guard not staying back far enough; changing off, instead of sticking to the one particular man, or having men bunched against you if you are playing a position defense; failure to talk and signal each individual's intentions to one another; missing easy shots; overrunning the rebound.

When you are in the midst of a rally, keep the play at top speed. Do not stop for any trivial reason.

If winning easily, a good forethought is to let your weakest shooters take all the chances possible to make baskets. This throws future opponents off when they read box scores of the game.

See that the players are standing back from the sideline, and especially the endline, when throwing the ball in from out of bounds. Many blocked passes will be avoided.

Unless the team is versatile, do not let the forwards take the ball out of bounds in the defensive half of the floor.

The home team usually has a favorite basket. If its players have come on the floor first, the chances are that they will practice on the less favored basket, figuring that the visitors will take the other basket the first half. This saves the desired basket to the home team for the second half.

It is all important to have a good scorer and timekeeper for the game. Too often, persons are picked from the crowd for these duties, and arguments arise which the referee has trouble in deciding.

5. GENERAL

Do not argue with the officials on questions of their judgment. They have no basis for changing a decision unless it is contrary to the interpretation of the rules. In that case, the captain has every right to protest. Constant bickering with the officials makes for a slow game. The crowd wants to see the fast, uninterrupted game every time. The good official will realize that the faster he can keep the game the less chance there will be for arguments to arise.

The umpire can help the referee in three ways. First, by checking personal fouls that the referee misses, allowing the referee to feel free to follow the ball closer; second, by watching illegal play on jump balls; and third, by calling out of bounds when a player's person goes over the line. In regards to the last point it should be noted that the umpire should not call thrown balls "out of bounds," as in such a case the two officials are apt to call different decisions.

The coach should have a separate watch at his playing bench so as to keep closely in touch with the course of the game. This will be a help to him in planning his substitutions and strategy.

The coach should study the game rather than watch the progress of the ball. His duty is not so much to see the game from the spectator's angle as to study team and individual tactics so as to be able to advise his men.

The coach should not try to give inspirational talks before every game. This makes his talk an old story, and the players will not be nearly so much impressed as if he makes such occasions few and saves them for the real important games only.

The coach with green players needs to give them confidence before the big games rather than technical instructions which they will be apt to forget in their excitement.

Do not criticize players immediately after a close, hard-fought game. At no time should players be criticized for mistakes brought on by inexperience, or for being off form in shooting. The criticisms should come for loafing, for failure to follow instructions, or for the bonehead play caused by carelessness of attention when instructions are being given.

Lastly, the coach should remember the asset of sportsmanship in a game. A good coach is not an easy loser, but on the other hand he will not want to win unfairly. When he loses, there is nothing to be gained through alibis. The score stands, and he should take the breaks gamely. The coach cannot expect to win all the time—especially if the rivals are worth while and the kind to be desired for long-standing relationship. In the long run a coach's reputation will stand on his sportsmanship as much as on winning or losing.

